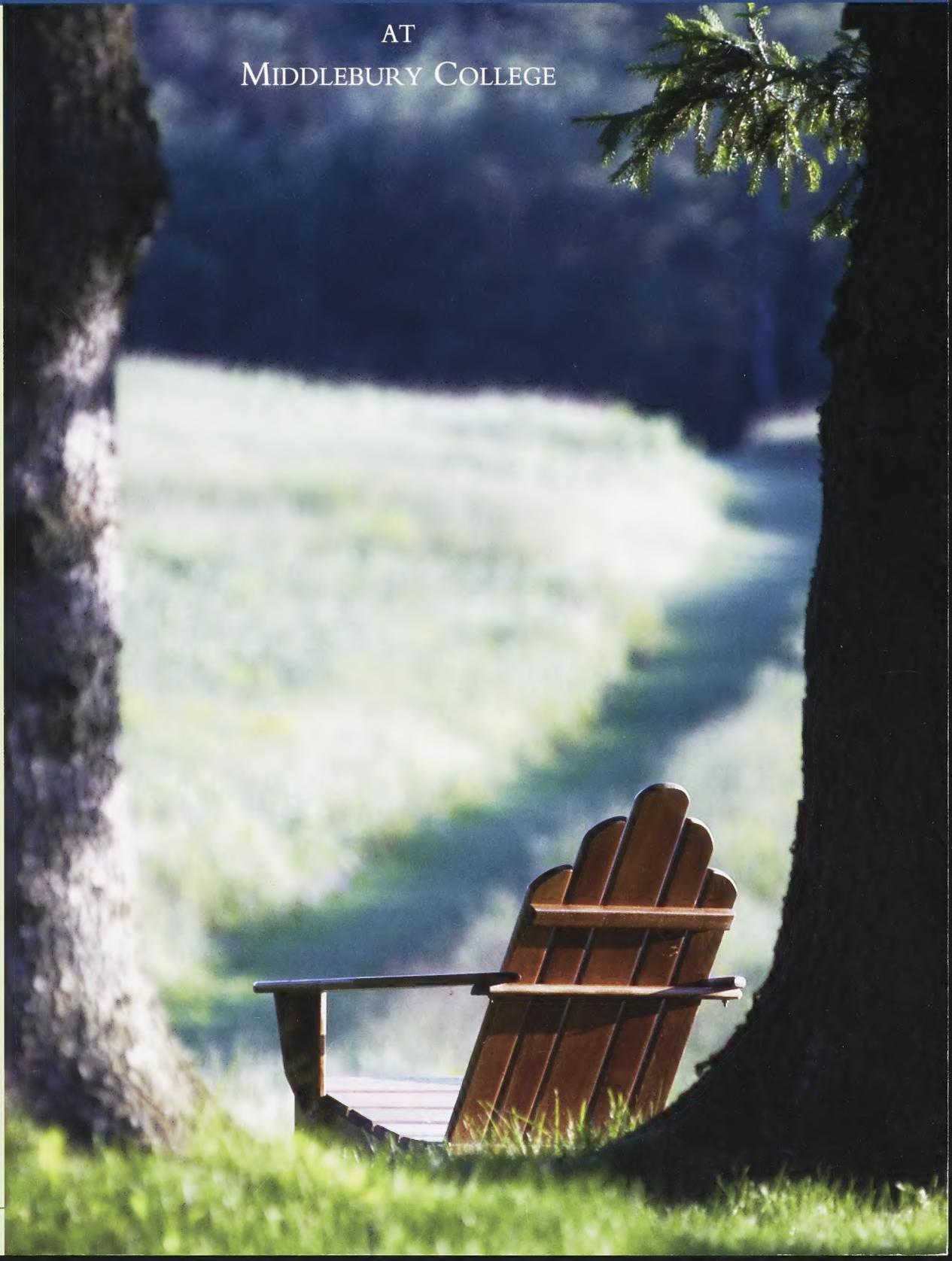


The Bread Loaf School of English

AT
MIDDLEBURY COLLEGE

2007 Summer Programs





ADMINISTRATION

RONALD D. LIEBOWITZ,
President of Middlebury College

JAMES H. MADDOX, Director of the
Bread Loaf School of English

EMILY BARTELS, Associate Director of
the Bread Loaf School of English

CLAIRE SPONSLER, On-Site Director
of Bread Loaf in New Mexico

TILLY WARNOCK, On-Site Director
of Bread Loaf in North Carolina

PETER McCULLOUGH, On-Site
Director of Bread Loaf at Lincoln College,
Oxford

*Front cover photo by Edward Brown
Other photographs by Edward Brown,
Charles Byrne, SuZanne Curtis, William
Crenshaw, Jackie Fitzpatrick, Bob Handelman,
Allison Howard, Jack Jessup, Sandy LeGault,
Ann Sulzer, Jamieson Tall, Peggy Turner,
and courtesy of the University
of North Carolina at Asheville*

BREAD LOAF STAFF

Karen Browne
Lexa deCourval
Susan Holcomb
Judy Jessup
Elaine Lathrop
Sandy LeGault

PLEASE ADDRESS CORRESPONDENCE TO:

Bread Loaf School of English
121A South Main Street
Middlebury College
Middlebury VT 05753
Telephone: 802-443-5418
Fax: 802-443-2060 (through June 15)
Summer fax: 802-443-2770
(June 18–August 13)
E-mail: BLSE@breadnet.middlebury.edu
Web page: <http://www.middlebury.edu/academics/blse/>

*This publication was
printed on recycled paper.*

The Bread Loaf School of English, as a graduate school of Middlebury College, is accredited by the New England Association of Schools and Colleges. Middlebury College complies with applicable provisions of state and federal law that prohibit discrimination in employment or in admission or access to its educational or extracurricular programs, activities, or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Because of varying circumstances and legal requirements, such provisions may not apply to programs offered by the College outside the United States. This is consistent with the College's intent to comply with the requirements of applicable law. Individuals with questions about the policies governing such programs should direct inquiries to James Maddox.

Summer 2007 Dates and Fees

New Mexico Campus

June 12	Arrival and registration day
June 13	Classes begin
July 24	Classes end
July 25	Commencement
Tuition:	\$3,870
Room and Board:	\$2,470
Facility Fees:	\$ 80
Total:	\$6,420

North Carolina Campus

June 19	Arrival and registration day
June 20	Classes begin
July 31	Classes end
August 1	Commencement
Tuition:	\$3,870
Room and Board:	\$2,300
Facility Fees:	\$ 300
Total:	\$6,470

Oxford Campus

June 25	Arrival day
June 26	Registration day
June 27	Classes begin
August 8	Classes end
August 11	Commencement
Comprehensive Fee:	\$9,025

Vermont Campus

June 26	Arrival and registration day
June 27	Classes begin
July 20	Midterm recess
August 8	Classes end
August 11	Commencement
Tuition:	\$3,870
Board:	\$1,425
Room:	\$ 570
Total:	\$5,865

MIDDLEBURY COLLEGE

Bread Loaf School of English

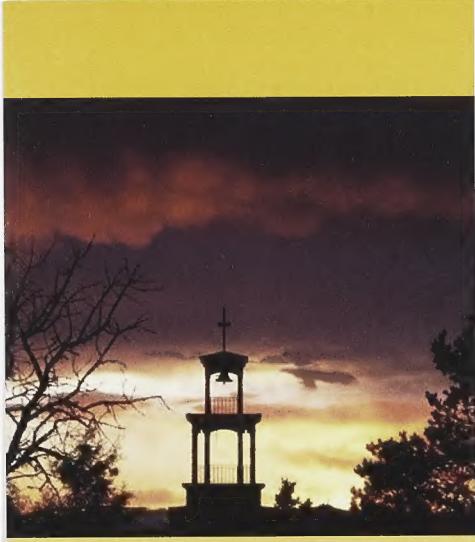
2007 Summer Programs

Each summer the Bread Loaf School of English assembles a community of teachers and learners at each of its four campuses: St. John's College in Santa Fe, New Mexico; the University of North Carolina at Asheville; Lincoln College, Oxford, in the United Kingdom; and the Bread Loaf Mountain campus in Vermont. Students may take courses in continuing graduate education, or they may enroll in full degree programs, leading to the Master of Arts and Master of Letters degrees in English. The Bread Loaf emphasis has always been upon close contact between teacher and student in an intensive six-week course of study.

Bread Loaf's faculty come from many of the most distinguished colleges and universities in the United States and the United Kingdom and offer courses in literature, literary theory, creative writing, the teaching of writing, and theater arts. Students normally enroll in two one-unit (three semester hours) courses each summer.

Since it was established in 1920, the Bread Loaf School of English has been a cornerstone of Middlebury College's reputation for excellence in the teaching of literature. The Bread Loaf School is one of 11 summer programs of Middlebury College. Others are the Language Schools of Arabic, Chinese, French, German, Italian, Japanese, Portuguese, Russian, and Spanish, and the Bread Loaf Writers' Conference. Middlebury College offers no graduate program in English during the regular academic year.





The Campuses

**The Bread Loaf School of English
at St. John's College, Santa Fe,
New Mexico**

JUNE 12–JULY 25, 2007

Bread Loaf offers courses at St. John's College, at the foot of the Sangre de Cristo Mountains in Santa Fe, New Mexico. Bread Loaf in New Mexico enrolls approximately 90 students and offers a curriculum similar to those offered at the other campuses, but with an appropriate emphasis upon American Indian literature, American Hispanic literature, and writing of the Southwest.

Students are lodged in double and triple rooms at St. John's College. The Bread Loaf office can give advice to students with families seeking housing in Santa Fe. Students living on campus take their meals together at St. John's.

In the larger area around Santa Fe, there are many locales to visit, including Albuquerque, Acoma, Taos, and some of the most significant archeological sites in the United States. Some classes may make excursions to selected sites. Students might seriously consider renting a car, since many of the sites are easily reachable from, but not in close proximity to, Santa Fe.

**The Bread Loaf School of English
at the University of North Carolina
at Asheville**

JUNE 19–AUGUST 1, 2007

Bread Loaf offers courses at the University of North Carolina in Asheville, at the foot of the Blue Ridge Mountains. Bread Loaf in North Carolina will enroll approximately 70 students and offers a curriculum similar to those offered at the other campuses, but with an appropriate emphasis upon literature of the South and African American literature.

Students will be lodged in single and double rooms on the UNCA campus, which is located within Asheville, one mile north of downtown. Students living on campus will take their meals together in the UNCA Dining Hall.

Asheville is a small city; it is both intensely regional and strikingly cosmopolitan—regional in being a center for local Appalachian arts and country and bluegrass music, cosmopolitan for so small a southern city in its varied ethnic restaurants and ubiquitous sidewalk cafes. Mountain sports and activities around Asheville include hiking, mountain climbing, and whitewater rafting.



Students may attend any of Bread Loaf's four campuses, and they may attend different campuses in different summers. The single residency requirement is that students pursuing a degree must spend at least one summer at the Vermont campus. See the front inside cover for a complete schedule of dates.

St. John's College.



Blue Ridge Mountains outside of Asheville.

**The Bread Loaf School of English
at Lincoln College, Oxford
JUNE 25–AUGUST 4, 2007**

Each summer the Bread Loaf School of English enrolls about 80 students at Lincoln College. Bread Loaf has exclusive use of the accommodations of Lincoln College during the summer session, so that the School of English has its own identity. Each student selects one seminar as a two-unit (six semester hours) summer program. There are usually six students in each seminar, which meets in a manner determined by the tutor. For example, the tutor may meet all students together twice a week and then in tutorial for an hour. Oxford tutors place heavy emphasis on independent study; students should expect to give oral reports and write weekly papers. Seminars and tutorials are often held at the Oxford college with which the tutor is affiliated.

At Oxford, students have single accommodations, occasionally consisting of a living room and a bedroom. They take their meals together in the College Hall. Rooms are cleaned by scouts. A limited number of suites are available at Lincoln for students with spouses, and there are a limited number of semi-private accommodations outside of Lincoln for students with families.

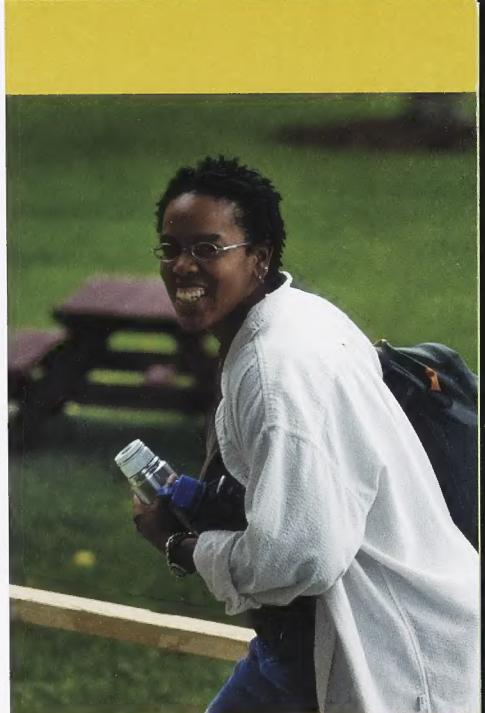
Located on the Turl in the center of the city of Oxford, Lincoln is one of the smallest and most beautiful of the Oxford colleges. The School promotes theater trips to Stratford-upon-Avon and London. In recent years, Oxford classes have, either officially or unofficially, taken excursions to locales associated with the courses.

**The Bread Loaf School of English
at Bread Loaf, Vermont
JUNE 26–AUGUST 11, 2007**

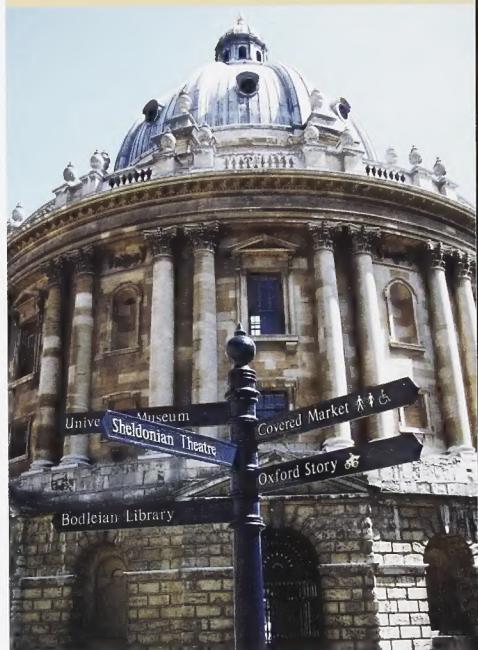
The central location for the Bread Loaf School of English is the campus located outside Middlebury, in sight of Bread Loaf Mountain in the Green Mountains of Vermont. Each year, approximately 260 students come from all regions of the United States and from other countries to take courses in literature, creative writing, the teaching of writing, and theater arts. All of these courses benefit from the on-site presence of the Bread Loaf Acting Ensemble, which visits classrooms and, along with actors drawn from the student body, appears in theatrical productions during the summer.

Dormitory housing at Bread Loaf in Vermont is available for students without families accompanying them; most student rooms are doubles. Cabins, houses, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are available for students with families. Although the Bread Loaf office provides housing lists, securing off-campus housing is the responsibility of the student. Meals for on-campus students are served in the Bread Loaf Inn; off-campus students may pay for individual meals in the Inn. The School contracts the services of a local day care center to provide a child-care program for children of students, faculty, and staff.

For those who enjoy outdoor life, Bread Loaf/Vermont is ideally located at the edge of the Green Mountain National Forest. A junction with the Long Trail, which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike from the School. A picnic at the nearby Robert Frost Farm and a tour of the Frost Cabin are popular Bread Loaf traditions, as are movies and dances in the Bread Loaf Barn. The extensive campus and nearby lakes and rivers offer many opportunities for recreation. A softball and soccer playing field and tennis and volleyball courts are available. Running and hiking trails are everywhere.



Student Deidre Cuffee-Gray rushing to lunch in Vermont.



The Radcliffe Camera, a short distance from Lincoln College, houses part of the Bodleian Library's English literature collection.

Academics



Studying in Davison Library.

Master of Arts (M.A.)



Master of Letters (M.Litt.)



Courses in Continuing Graduate Education



Undergraduate Honors Program



Reading in the Barn in Vermont.

The Master of Arts (M.A.) Degree

Candidates must hold a bachelor's degree from an accredited college. To earn the M.A., students must successfully complete the equivalent of 10 courses; the M.A. is usually earned in four or five summers. No thesis is required. A grade of B- or better is required in order to receive course credit. Students must complete work leading to the M.A. within 10 years of their initial enrollment.

The curriculum is divided into six groups: (I) writing and the teaching of writing; (II) English literature through the seventeenth century; (III) English literature since the seventeenth century; (IV) American literature; (V) world literature; (VI) theater arts. Ordinarily the M.A. program includes a minimum of two courses each from Groups II and III and one course each from Groups IV and V. Upon the student's request, any one of these six distribution requirements may be waived.

The Master of Letters (M.Litt.) Degree

The M.Litt. program builds in a concentrated, specialized way on the broader base of the M.A. in English, which is a prerequisite for this degree. For example, students may concentrate on a period such as the Renaissance, a genre such as the novel, or a field of study such as American poetry.

The M.Litt. can be earned in four or five summers by following a program of 10 courses or Independent Reading Projects. This program of studies is drawn up by the end of the student's first summer in the degree program in consultation with the associate director. Of the 10 courses, up to three may be electives not directly related to the field of concentration. No thesis is required, but in the final summer a student must pass a comprehensive written and oral examination, or the equivalent, in his or her field of concentration. Students must complete work leading to the M.Litt. within 10 years of their initial acceptance.

Continuing Graduate Education

The School allows students not seeking a degree to enroll for a summer in a nondegree

status in continuing graduate education.

Upon the student's successful completion of a summer's study, Middlebury College will issue the student a Certificate in Continuing Graduate Education.

Undergraduate Honors Program

Exceptionally able undergraduates with strong backgrounds in literary study may be admitted to graduate study at Bread Loaf after the completion of three years toward their bachelor's degree and may take up to two units of course work. Their courses may be transferred to their home institutions, or they may serve as the initial credits leading to the M.A. degree at the Bread Loaf School of English.

Credits

The normal summer program of study consists of two courses (two units) in New Mexico, North Carolina, and Vermont, and one course (two units) at Oxford. At all campuses except Oxford, each course meets five hours a week. Each one-unit course at Bread Loaf receives three semester hours (the equivalent of four and one-half quarter hours) of graduate credit. After the first summer exceptional students may request permission to take a third course for credit in New Mexico, North Carolina, or Vermont or an independent tutorial (one unit of credit) at Oxford.

Transfer Credits

Up to two units (six semester hours or nine quarter hours) of graduate credit may be transferred from other accredited institutions, to count toward the Bread Loaf M.A. or M.Litt. degree. Each course must be approved for transfer by the associate director, preferably before the work is done. Transfer course credits cannot be counted for degree credit elsewhere and must be of a grade of B or better. Graduate credits, whether they are earned at Bread Loaf or transferred from another institution, cannot count toward a degree after 10 years have elapsed.

Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

The Program in Theater

Virtually since its beginning, the Bread Loaf School of English in Vermont has put a major emphasis upon the theater arts. The Program in Theater provides formal and informal instruction in acting, directing, playwriting, stagecraft, and design. While the program is not structured as a professional training school, it is oriented toward bringing students into contact with theater professionals in all fields. A major aspect of theater study at the Bread Loaf program in Vermont is the presentation of a wide variety of performance projects.

Bread Loaf each year brings professional actors to the Vermont campus to assist in mounting the summer's major production, produced in Bread Loaf's Burgess Meredith Little Theater; these actors constitute the Bread Loaf Acting Ensemble. The Ensemble is intimately involved in many of the classrooms—not only classes in dramatic literature, but also classes in other forms of literary study and in the teaching of writing.

New plays written by Bread Loaf students are occasionally produced in the theater on the Vermont campus, as are one-acts directed by advanced directing students. Opportunities also exist for acting students to explore and present longer scenes and for all interested students to act in informal presentations in the directing or playwriting workshops.

Independent Reading Projects

With the approval of the associate director and an appropriate member of the faculty, qualified students may undertake an Independent Reading Project, which consists of reading and research during the academic year. Students must have taken a course at Bread Loaf in the area of their proposed reading project and have demonstrated their competence by securing a grade of A- or higher in that course. Arrangements must be completed during the summer session before the academic year in which the reading project is to be undertaken. Each reading project culminates in a long essay, a draft of which is submitted in early April following the academic year of reading and research. Students then work closely with a faculty member in revising and bringing this essay to completion over the course of the summer. A reading project successfully completed is the equivalent of a regular Bread Loaf course. A tuition fee of \$1,935 is charged for each reading project.

Independent Summer Reading Projects

Under exceptional circumstances, when the format of the normal Independent Reading Project is not appropriate (for example, in acting or directing projects), students may design an Independent Summer Reading Project, which counts as the equivalent of a regular Bread Loaf course. Students have the responsibility for establishing the subject matter of the summer project and for submitting a well-conceived prospectus for the summer's work; students should submit the prospectus when they register for courses, or no later than March 15. The summer project must be in an area in which the student has previously taken a course at Bread Loaf and received a grade of A- or higher.

Oxford Independent Tutorials

Exceptional students attending Bread Loaf at Lincoln College, Oxford may propose a course of study for a tutorial to be taken in addition to their regular Bread Loaf course. These tutorial projects receive one unit of credit and should involve approximately the amount of reading and writing contained within a one-unit Bread Loaf course at one of the other three campuses. Project proposals must be approved by both the director and a member of the Bread Loaf/Oxford faculty, who will supervise the student's work during the ensuing summer. Students should register for the tutorial when they register for their other courses, and submit a prospectus no later than March 15. A Bread Loaf student must be enrolled in one of the regular Bread Loaf/Oxford courses in order to be eligible to take one of these extra tutorials. A tuition fee of \$1,935 will be charged for each tutorial.

Course Registration

Course registration begins on February 15. All enrolled students will receive detailed registration instructions.

At all campuses except Oxford, students may, with the instructor's permission, audit another course in literature, in addition to the two courses taken for credit. Students regularly registered for a course may not change their status to that of auditor without permission of the director.



Elizabeth Bunch, Jennifer Williams, and Angela Brazil in the 2006 Bread Loaf production of Charles Mee's *Big Love*.

In recent years, major productions at Bread Loaf in Vermont have included:

- *Three Penny Opera*
- *Much Ado about Nothing*
- *Arcadia*
- *Measure for Measure*
- *Romeo and Juliet*
- *Big Love*

"Bread Loaf's contributions to my teaching extend beyond the classroom. Last year for the first time I taught Much Ado about Nothing, which was the play performed my first summer in Vermont. I was able to draw upon the interpretations of the Vermont production in my teaching of the play, and I believe it greatly enhanced my students' experience with Shakespeare's comedy."

—Jenny Wood, Bread Loaf M.A. and Kentucky teacher



Faculty/student conference on the porch of the Bread Loaf Inn.

Some 80% of Bread Loaf students are teachers, most of them secondary-school teachers.

"We spend an entire summer in a community made up almost entirely of educators. Almost every moment of the summer includes the possibility for a serious discussion that leads to a new idea, or a new approach within the classroom. Almost every moment includes the possibility of an off-hand remark that can do the same."

— Paul Myette
(Vermont, 2005)

Admission & Aid

Admission

New students are admitted on a rolling basis beginning on January 15; as long as space is available, new applications will be accepted until May 15.

M.A. Program, Continuing Graduate Education, and Undergraduate Honors

Admission is based on college transcripts, letters of recommendation, a statement of purpose, and a writing sample.

M.Litt. Program

Admission is limited to students holding an M.A. in English with especially strong academic records. Candidates (including Bread Loaf M.A.s) will be evaluated primarily on the basis of their master's degree course work and a sample of their graduate-level writing. Applicants holding a Bread Loaf M.A. are encouraged to apply by December 1.

As Bread Loaf is especially committed to increasing diversity in its community, minority applications are encouraged.

Instructions for Application

New applicants should fill out and return the application form and supporting materials, along with a \$55 application fee. Application forms and detailed instructions are available from the Bread Loaf office in Vermont at the address listed inside the front cover of this bulletin, or via the online inquiry form on the Bread Loaf Web site.

First-time applicants who were accepted for a previous summer but did not attend Bread Loaf may reactivate their applications by submitting a new application form; they will be considered for admission with other new applicants. They will not be required to pay the application fee again, or to resubmit supporting application materials if they reapply within two years (the Bread Loaf office will keep all such applications on file for two years only).

Re-enrollment

Returning students should complete a re-enrollment form at the end of the summer session or early in the fall. They will be notified of re-enrollment in December. Students whose work receives a grade below B will be placed on academic probation. Students who receive a second grade below B may be denied re-enrollment.

Returning students who have not attended Bread Loaf in the past ten years or more will be asked to submit new application materials.

Financial Aid

Because of the generosity over the years of Bread Loaf graduates, faculty, and friends, the School has steadily increased its financial aid resources. No interested applicant with strong credentials should fail to apply because of need.

Financial aid in the form of grants and loans is available at all campuses; aid is awarded on the basis of financial need and scholastic achievement. To be considered for all types of aid offered through Middlebury College, a student must first file a Bread Loaf Financial Aid Form with the Middlebury Office of Student Financial Services. (For more information and downloadable forms, visit the Office of Student Financial Service's Web site at www.middlebury.edu/admissions/finaid/breadloaf/.) Requests for aid should be made when the application form is submitted to the School. Since financial aid is dispensed on a first-come, first-served basis, students are advised to return all completed materials as soon as possible after they are received. On-campus student jobs are available in Vermont and New Mexico.

Bread Loaf staff work throughout the year to raise funds for special fellowships. Information about any fellowships will be posted on the Bread Loaf Web site if and when they become available.

Other Information

Fees

Fees for summer 2007 are listed in the front inside cover of this catalog. The tuition fee includes a fee for an accident insurance policy with limited coverage. An additional \$1,935 is charged when students take a third course for credit.

Each accepted applicant who wishes to register is required to pay a non-refundable \$400 enrollment deposit, which is applied to the student's total bill. An applicant is officially enrolled in the Bread Loaf program only upon receipt of this deposit. Money should not be sent until payment is requested. Rooms are assigned only to students enrolled officially. In order to be fair to students wait listed for on-campus housing, students who intend to live off-campus must notify the Bread Loaf office no later than May 1. Students who move off-campus after this date will incur a penalty fee of \$300.

Final bills are mailed about May 1 and are payable upon receipt. A late fee will be charged for bills not paid by June 1, except for those students admitted after bills have been sent. Checks should be made payable to Middlebury College. Students living outside the U.S. must have the checks made out in U.S. dollars.

Refunds

Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit but may receive refunds for any additional amounts paid as follows:

- before the end of first week of classes: 60 percent of tuition and 60 percent of board;
- before the end of second week of classes: 20 percent of tuition plus 20 percent of board;
- no refunds after the end of the second week of classes.

Transportation

Students are expected to make their own travel arrangements. They will receive information early in the spring about traveling to the campus at which they are enrolled.

Transcripts

Official transcripts from the Bread Loaf School of English will be issued by Middlebury College for a fee of \$5 for each transcript ordered. Requests for transcripts must be made by the individual student in writing (not by e-mail or fax) to the Registrar's Office, Forest Hall, Middlebury College, Middlebury, VT 05753. No transcript will be issued to students who are financially indebted to the College until satisfactory arrangements have been made with the Middlebury Controller's Office.

Letters of Reference

Requests for letters of reference should be made to the associate director of the School, through the Bread Loaf office, not to former Bread Loaf faculty.



Bread Loaf students can go to the "Current Students" page of the Bread Loaf School of English Web site to find downloadable forms and more detailed information about:

- ordering official transcripts
- viewing transcripts
- accessing grade reports
- requesting letters of reference
- transferring credits
- re-enrolling

www.middlebury.edu/academics/blse/students





Seamus Heaney gives a reading in Vermont in 2005.

Among the special lecturers at Bread Loaf have been distinguished poets, novelists, and critics.

- Julia Alvarez
- Nancie Atwell
- C.L. Barber
- Saul Bellow
- John Berryman
- R.P. Blackmur
- Willa Cather
- Sandra Cisneros
- Richard Ellmann
- Robert Frost
- Northrop Frye
- Hamlin Garland
- Stephen Greenblatt
- Seamus Heaney
- Shirley Jackson
- Tony Kushner
- Sinclair Lewis
- Archibald MacLeish
- Scott Momaday
- Howard Nemerov
- Dorothy Parker
- Christopher Ricks
- Carl Sandburg
- Allen Tate
- Helen Vendler
- Richard Wilbur
- William Carlos Williams

Facilities & Activities

Library Facilities

The facilities of the Middlebury College Library in Vermont, which include the Abernethy Collection of Americana and the Robert Frost Room, are available to Bread Loaf students. The Davison Memorial Library at Bread Loaf contains definitive editions, reference books, and reserve shelves for special course assignments.

- In New Mexico, students have use of the library of St. John's College, supplemented by books from the University of New Mexico.
- In North Carolina, students have use of the R. Hiden Ramsey Library and its resources.
- At Oxford, students have use of both the Lincoln College Library and the Bodleian Library of Oxford, one of the greatest libraries in the world.

Texts

Texts for each course are listed with the course descriptions found in this bulletin, usually in the order in which they will be studied. Students going to New Mexico, North Carolina, and Oxford must purchase their own copies of the texts to be used; Bread Loaf does not maintain bookstores at these campuses. An onsite bookstore for the sale of required texts is maintained at the Vermont campus.

It may occasionally be necessary to substitute other texts for those listed in the courses described in this bulletin. The Bread Loaf office will make every effort to inform students of any changes before the start of the session. Students are urged to complete as much reading as possible before arrival in order to permit more time during the session for collateral assignments and for the preparation of papers.

Computer Facilities

At Bread Loaf/Vermont a student computer center is equipped with both Macintosh computers and PC's; instruction in the use of computers and of various forms of software is provided when needed. Computer

facilities are also available at the other three campuses. Bread Loaf encourages students to bring their own computers for their personal use. There are wireless capabilities on the Vermont campus. There are direct Internet connections in student rooms in New Mexico, North Carolina, and Oxford.

BreadNet and the Bread Loaf Teacher Network

One of the most exciting of Bread Loaf's innovations has been the development of BreadNet, an electronic network that links the classrooms of Bread Loaf teachers. The primary goals of BreadNet are to perpetuate the Bread Loaf community throughout the year and to encourage collaboration among all Bread Loaf teachers, faculty, and their classrooms. All Bread Loaf students, faculty, staff, and graduates are invited to join; there is no fee.

Lecture Program and Other Activities

The lecture programs at all Bread Loaf campuses introduce students to scholars and writers whose lectures broaden the outlook and enrich the content of the regular academic program. Among the special lecturers at Bread Loaf have been distinguished poets, novelists, critics, and teachers such as those listed on the left side of this page.

Experienced teacher-researchers also visit Bread Loaf to offer workshops on practice-oriented research in the classroom.

At most campuses, students have the opportunity to see classic or modern films. At all campuses they are invited to join the Bread Loaf Madrigalists or other singing groups. Students at all campuses give readings from their own writings.

Medical Facilities

At Bread Loaf/Vermont a nurse is in attendance on weekdays, and the College medical director is available for consultation. The well-equipped Porter Medical Center in Middlebury is within easy reach.

At the other three sites, students with medical needs will be referred to local doctors.

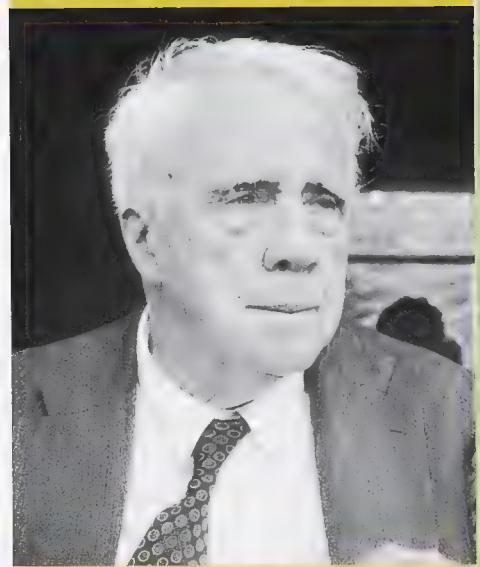
The History

The original mountain-and-forest area in which the School of English's Vermont campus is located was willed to Middlebury College in 1915 by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. Mr. Battell acquired large landholdings, tract by tract, starting in 1866, until several mountains were among his properties. In this striking setting, Mr. Battell constructed the Bread Loaf Inn and other buildings to house his summer guests. Modern improvements and the addition of several buildings have enhanced the conveniences of the original inn and the surrounding "cottages," but the original nineteenth-century structures in their Green Mountain site still make an unforgettable impression.

During the last 87 years, Bread Loaf has counted among its faculty members such distinguished teachers and scholars as George K. Anderson, Carlos Baker, Harold Bloom, James Britton, Richard Brodhead, Cleanth Brooks, Reuben Brower, Donald Davidson, Elizabeth Drew, Oskar Eustis, A. Bartlett Giamatti, Laurence B. Holland, A. Walton Litz, Nancy Martin, Perry Miller, Martin Price, John Crowe Ransom, Donald Stauffer, and Wylie Sypher. But no one has been identified with Bread Loaf more indelibly than has Robert Frost, who first came to the School on the invitation of Dean Wilfred Davison in 1921.



Stereopticon photo of the Bread Loaf Inn taken c. 1880.



Friend and neighbor to Bread Loaf, Frost returned to the School every summer, with but three exceptions, for 42 years. His influence is still felt, in part because Middlebury College owns and maintains the Robert Frost Farm as a national historic site near the Bread Loaf campus.



Robert Frost playing softball at Bread Loaf.

Bread Loaf Faculty, 2007

ADMINISTRATION

James H. Maddox, B.A., Princeton University; M.A., Ph.D., Yale University. Director of the Bread Loaf School of English.

Emily Bartels, B.A., Yale College; M.A., Ph.D., Harvard University. Associate Professor of English, Rutgers University, and Associate Director of the Bread Loaf School of English.

AT BREAD LOAF IN NEW MEXICO

Jesse Alemán, B.A., M.A., California State University, Fresno; Ph.D., University of Kansas. Associate Professor of English, University of New Mexico.

Deirdre David, B.A., M.A., Ph.D., Columbia University. Professor Emerita of English, Temple University.

Kate Flint, B.A., M.A., D.Phil., University of Oxford; M.A., University of London. Professor of English, Rutgers University.

Suzanne Keen, A.B., A.M., Brown University; M.A., Ph.D., Harvard University. Thomas H. Broadus Professor of English, Washington and Lee University.

Jeffrey Porter, B.A., State University of New York at Buffalo; Ph.D., University of Oregon. Director of Multimedia Studies, Department of English, University of Iowa.

Bruce R. Smith, B.A., Tulane University; M.A., Ph.D., University of Rochester. Professor of English, University of Southern California.

D. Vance Smith, B.A., Westmont College; M.A., Ph.D., University of Virginia. Associate Professor of English, Princeton University.

J.P. Spicer-Escalante, B.A., Kansas State University; M.A., Ph.D., University of Illinois at Urbana-Champaign. Associate Professor of Spanish, Utah State University.

María Spicer-Escalante, B.A., M.A., Universidad Nacional Autónoma de México; Ph.D., University of Illinois, Urbana-Champaign. Assistant Professor of Spanish, Utah State University.

Claire Sponsler, B.A., University of Cincinnati; Ph.D., Indiana University. Professor of English, University of Iowa, and Director of Bread Loaf/New Mexico for the 2007 session.

AT BREAD LOAF IN NORTH CAROLINA

Richard Chess, B.A., Glassboro State College; M.A., Ph.D., University of Florida. Professor of Literature and Language, Director of the Center for Jewish Studies, University of North Carolina at Asheville.

Stephen Donadio, B.A., Brandeis University; M.A., Ph.D., Columbia University. John Hamilton Fulton Professor of Humanities, Middlebury College, and Editor, *New England Review*.

Mary Floyd-Wilson, B.A., University of Virginia; M.A., Ph.D., University of North Carolina at Chapel Hill. Associate Professor of English and Comparative Literature, University of North Carolina at Chapel Hill.

Beverly J. Moss, B.A., Spelman College; M.A., Carnegie-Mellon University; Ph.D., University of Illinois, Chicago. Associate Professor of English, The Ohio State University.

Jeffrey Nunokawa, B.A., Yale College; Ph.D., Cornell University. Professor of English, Princeton University.

Catherine Tudish, B.A., Southern Illinois University; Ph.D., St. Louis University. Lecturer in English, Dartmouth College.

John Warnock, B.A., Amherst College; B.A., M.A., University of Oxford; J.D., New York University School of Law. Professor of English, University of Arizona.

Tilly Warnock, B.A., Newcomb College, Tulane University; M.A.T., Emory University; M.A., University of Wyoming; Ph.D., University of Southern California. Associate Professor of English, University of Arizona, and Director of Bread Loaf/North Carolina for the 2007 session.

AT BREAD LOAF AT LINCOLN COLLEGE, OXFORD

Robert Douglas-Fairhurst, B.A., M.A., Ph.D., Cambridge University. Fellow and Tutor in English, Magdalen College, University of Oxford.

Christine Gerrard, B.A., D.Phil., University of Oxford; M.A., University of Pennsylvania. Fellow and Tutor in English, Lady Margaret Hall; Lecturer in English, University of Oxford.

Miriam Gilbert, B.A., Brandeis University; M.A., Ph.D., Indiana University. Professor of English, University of Iowa.

Margaret Kean, M.A., D.Phil., University of Oxford. Fellow and Tutor in English, St. Hilda's College; Lecturer in English, University of Oxford.

Peter McCullough, B.A., University of California, Los Angeles; Ph.D., Princeton University. Sohmer-Hall Fellow in English Renaissance Literature, Lincoln College; Lecturer in English, University of Oxford, and Director of Bread Loaf/Oxford for the 2007 session.

Jon Mee, B.A., University of Newcastle-upon-Tyne; Ph.D., University of Cambridge. Margaret Cansfield Fellow in English, University College; Professor of the Literature of the Romantic Period, University of Oxford.

Nicholas Perkins, M.A., M.Phil., Ph.D., University of Cambridge. Fellow and Tutor in English, St Hugh's College; Lecturer in English, University of Oxford.

Sophie Ratcliffe, B.A., M.A., University of Cambridge; M.Phil., Ph.D., University of Oxford. British Academy Post Doctoral Research Fellow, Keble College, University of Oxford.

Emma Smith, B.A., M.A., D.Phil., University of Oxford. Fellow and Tutor in English, Hertford College; Lecturer, University of Oxford.

AT BREAD LOAF IN VERMONT

Isobel Armstrong, B.A., Ph.D., University of Leicester; F.B.A. Emeritus Professor of English, Geoffrey Tillotson Chair, and Fellow, Birkbeck College, University of London, and Senior Research Fellow, Institute of English Studies, University of London.

Michael Armstrong, B.A., B.Phil., University of Oxford. Formerly Head Teacher, Harwell Primary School, Harwell, Oxfordshire.

Sara Blair, B.A., University of Virginia; M.A., Ph.D., Stanford University. Associate Professor of English, University of Michigan.

Michael Cadden, B.A., Yale College; B.A., University of Bristol; D.F.A., Yale School of Drama. Director, Program in Theater and Dance, Princeton University.

Dare Clubb, B.A., Amherst College; M.F.A., D.F.A., Yale School of Drama. Associate Professor of Playwriting, University of Iowa.



Oxford's lively Covered Market, around the corner from Lincoln College, is a favorite destination of Bread Loaf students.

John Elder, B.A., Pomona College; Ph.D., Yale University. Stewart Professor of English and Environmental Studies, Middlebury College.

Jonathan Freedman, B.A., Northwestern University; M.A., Ph.D., Yale University. Professor of English and American Studies, University of Michigan.

John M. Fyler, A.B., Dartmouth College; M.A., Ph.D., University of California, Berkeley. Professor of English, Tufts University.

Cheryl Glenn, B.S., M.A., Ph.D., The Ohio State University. Professor of English and Women's Studies; Codirector of the Center for Civic Engagement and Democratic Deliberation, The Pennsylvania State University.

Dixie Goswami, B.A., Presbyterian College; M.A., Clemson University. Professor of English Emerita, Clemson University. Coordinator of Bread Loaf's courses in writing and Codirector of the Bread Loaf Teacher Network.



2006 FACULTY AT BREAD LOAF IN VERMONT

Front row (left to right): Andrea Lunsford, James Maddox, Franchelle Dorn, Jennifer Williams, Elizabeth Hutchison, Christopher Hutchison, Stephen Thorne, Angela Brazil, Michael Armstrong, Isobel Armstrong, Catherine Tudish, Michael Dirda, Margery Sokoloff, Heather James, Margery Sabin, Jonathan Freedman
Back row: Jonathan Fried, Lucy Maddox, Robert Stepto, Victor Luftig, Carol MacVey, Alan MacVey, Michael Cadden, David Huddle, Dare Clubb, Jeffrey Shoulson, Paul Muldoon, Jennifer Green-Lewis, Sara Blair

Jennifer Green-Lewis, M.A., University of Edinburgh; Ph.D., University of Pennsylvania. Associate Professor of English, George Washington University.

David Huddle, B.A., University of Virginia; M.A., Hollins College; M.F.A., Columbia University. Professor of English, University of Vermont.

Heather James, B.A., University of California, Santa Cruz; M.A., Ph.D., University of California, Berkeley. Associate Professor of English and Comparative Literature, University of Southern California.

Victor Luftig, B.A., Colgate University; M.A., The Johns Hopkins University; Ph.D., Stanford University. Associate Professor of English, Director of the Center for the Liberal Arts, and Director of the University's "Teachers for a New Era" programs, University of Virginia.

Alan MacVey, B.A., M.A., Stanford University; M.F.A., Yale University. Professor and Chair of the Theatre Arts Department, University of Iowa; Artistic Director of the Bread Loaf Acting Ensemble and Director of the Bread Loaf Theater Program.

Carol Elliott MacVey, B.A., Notre Dame College; M.A., Middlebury College. Lecturer in Theatre Arts, University of Iowa.

Lucy B. Maddox, B.A., Furman University; M.A., Duke University; Ph.D., University of Virginia. Professor of English, Georgetown University.

William Nash, B.A., Centre College of Kentucky; M.A., Ph.D., University of North Carolina at Chapel Hill. Associate Professor of American Studies, Middlebury College.

Patricia Powell, B.A., Wellesley College; M.F.A., Brown University.

Margery Sabin, B.A., Radcliffe College; Ph.D., Harvard University. Lorraine Chiu Wang Professor of English, Wellesley College.

Sheldon Sax, B.A. University of Toronto; M.A., Simon Fraser University; Director of Education Technology, Middlebury College; Director of Technology, Bread Loaf School of English.

Jeffrey Shoulson, A.B., Princeton University; M. Phil., University of Cambridge; M.A., Ph.D., Yale University. Associate Professor of English and Judaic Studies, University of Miami.

Margery Sokoloff, B.A., M.A., Ph.D., Yale University. Instructor, University of Miami.

Robert Stepto, B.A., Trinity College, Hartford; M.A., Ph.D., Stanford University. Professor of English, African American Studies, and American Studies, Yale University.

Jonathan Strong, B.A., Harvard University. Senior Lecturer in English, Tufts University.

Susanne Wofford, B.A., M.Phil., Ph.D., Yale University; B.Phil., University of Oxford. Professor of English and Director, Center for the Humanities, University of Wisconsin, Madison.

Courses

Bread Loaf in New Mexico



Group I (Writing and the Teaching of Writing)

7090 Going Digital: Writing and Technology in the Twenty-first Century/Mr. Porter/M, W 2-4:45

As anyone with a cell phone, an iPod, or a digital camera knows, new technologies have profoundly reshaped everyday communication as well as literary expression. The content of writing, its form, and even its physical embodiment are changing before our eyes. Text is increasingly accompanied by pictures, sound, and video, any or all of which might be dynamic or interactive, while the reading experience itself extends beyond the book, beyond the computer screen, and into the world around us. This class aims to provide a conceptual framework for thinking critically about these changes and to introduce creative concepts and hands-on skills related to digital storytelling. Our focus will be on the radio essay and on hypertext as a nonlinear form of writing constructed for the Web. We will look at examples of these two forms, and then create our own, composing creative nonfiction essays, then converting them into a digital medium. You will learn to transpose a written text into spoken language, record a voiceover, mix narration with music, and build a hypertext using words, sound, and images. Required reading will include three literary texts; selected theoretical essays and how-to books will be on reserve. Most of our work will be completed on Mac laptops provided by Bread Loaf and in an on-site sound lab. If you plan to write a personal essay for the hypertext project, you might wish to bring relevant photos with you to Santa Fe.

Required Texts (any editions): Bailey White, *Mama Makes Up Her Mind*; David Sedaris, *Naked*; Italo Calvino, *If on a Winter's Night a Traveler*.

Optional Texts (these will be on reserve, but you may want your own copy): Walter Ong, *Orality and Literacy*; Illana Snyder, *Hypertext: The Electronic Labyrinth*; Daniel Short and Garo Green, *Dreamweaver 8 Hands-On Training* (Peachpit); Mary Plummer, *Apple Training Series: Garage Band 3* (Peachpit).

7105 Multicultural Education: the Academic Challenges and Social Implications of Teaching Students from Diverse Racial, Ethnic, Language, and Cultural Backgrounds

Ms. Spicer-Escalante/T, Th 9-11:45

The growing percentage of students who speak a mother tongue other than English and the ethnically and culturally diverse populations that are present in classroom settings across the country make multicultural education increasingly important and relevant in the twenty-first-century U.S. classroom. A case in point is the growing presence of the largest single ethnic group in the United States, the Hispanic population, which will reach 47.75 million by 2010. Likewise, it is important to take into consideration the recent influx of immigrants from nations as disparate as Bosnia and Vietnam and their particular needs in terms of education. How do U.S. teachers face the task of teaching students from ever more diverse ethnic, racial, and language groups? How does the classroom atmosphere help students acquire the knowledge, attitudes, and skills needed to participate in today's society? How can teachers incorporate all students into the educational process and fulfill their needs when they belong to different racial, ethnic, and cultural backgrounds? These are some of the questions that will be addressed in this course. The objective of this course is, thus, to help students become conscious of the degree of diversity in the U.S. classroom and the need for and relevance of multicultural education in the United States, as well as techniques that help teachers approach these diverse populations.

Texts: Guadalupe Valdés, *Learning and Not Learning English: Latino Students in American Schools* (Teachers College); Gary Howard, *We Can't Teach What We Don't Know: White Teachers, Multiracial Schools* (Teachers College); on-site course pack with articles addressing multicultural education issues.

Group II (English Literature through the Seventeenth Century)

7203 The Medieval English Romance/Mr. V. Smith/T, Th 2-4:45

A few well-known romances give the category of the romance in medieval England some coherence: *Sir Gawain and the Green Knight*, Chaucer's *Knight's Tale*, and *The Wife of Bath's Tale*, perhaps *King Horn* and *Havelok the Dane*. Yet it is difficult to say what a "romance" is in Middle English, and its broadest definition includes any text not in Latin. This course will begin by comparing some French romances with later Middle English translations in order to think about they ways in which stories can be told differently, and why they might be told differently. In reading a group of texts that are related to each other in many ways, but in no universal way, we will look at some of the modern critical options that have been offered, including versions of formalism, psychoanalysis, and new historicism, and at some of the clues these texts themselves offer about their history, audience, and purpose. We will examine their interests in the concepts of property, the threat of alterity, the work of devotion, forms of national and psychic identification, and social status—especially in the form of a nostalgic or a real chivalry.

Texts: Chrétien de Troyes, *Arthurian Romances*, ed. William Kibler, rev. ed. (Penguin); Marie de France, *The Lais of Marie de France*, ed. and trans. Keith Busby (Penguin); *The Middle English Breton Lays*, ed. Anne Laskaya and Eve Salisbury (TEAMS Middle English Texts/Western Michigan); *Four Romances of England*, ed. Ronald B. Herzman et al. (TEAMS Middle English Texts/Western Michigan); Geoffrey Chaucer, *The Canterbury Tales* (original spelling ed.), ed. Jill Mann (Penguin); *Sir Gawain and the Green Knight* (facing-page trans.), ed. James Winny (Broadview); *The Cambridge Companion to Medieval Romance*, ed. Roberta L. Krueger (Cambridge).

7210b Chaucer/Ms. Sponsler/M, W 9-11:45

This course will study the *Canterbury Tales*, Chaucer's extraordinary story collection. Among the topics we will consider are Chaucer's literary influences and his cultural context in late fourteenth-century England, his stylistic innovations and his importance for the English language, the pleasures of his poetry (and prose), the many interpretive issues raised by the *Tales* (including questions of perennial interest involving gender, class, and religion), his canonization as a major author, his literary legacy, and his continued appeal—including his place in the curriculum and his relevance for modern readers. Selected historical and critical essays will enrich and contextualize our discussions, as will the occasional film. No prior experience with medieval literature is needed to enjoy and profit from this class. If you would like an entertaining introduction to Chaucer's historical context, I recommend Terry Jones' *Who Murdered Chaucer? A Medieval Mystery* (Thomas Dunne Books, 2005), which will also be on reserve for you to dip into if you promise to take it with a grain of salt.

Texts: *The Canterbury Tales: Complete*, ed. Larry D. Benson (Houghton Mifflin, paperback) [or *The Riverside Chaucer* (Houghton Mifflin, hardcover) from which the paperback *Tales* is excerpted]; *The Cambridge Companion to Chaucer*, ed. P. Boitani and J. Mann, rev. ed. (Cambridge).

7256 Shakespeare and Contemporary Theory

Mr. B. Smith/M, W 2-4:45

So just what did Ben Jonson mean in 1623 when he supplied a puff-poem for Shakespeare's first folio and exclaimed, "He was not of an age, but for all time"? That Shakespeare expresses timeless truths about the human condition? Or that every age invents its own Shakespeare? We shall hazard some answers to those questions by reading up on the four most influential theories of our own age—cultural materialism,

deconstruction, Lacanian psychoanalytical theory, and phenomenology—and by testing those reference points against six plays that span the full range of genres that Shakespeare explored: *Henry IV, Part 1* (history), *The Merry Wives of Windsor* (satiric comedy), *As You Like It* (romantic comedy), *Othello* (tragedy), *King Lear* (tragedy), and *The Tempest* (tragi-comic romance). (This list is subject to a substitution in the happy event that a Shakespeare play is in production in Santa Fe.) Each participant in the seminar will be asked to put together a critical strategy of his or her own that draws on one or more of the four methodologies. Using that strategy, each participant will lead class discussion of one of the plays and follow up with a six- to eight-page paper that incorporates elements of the discussion. A final eight- to ten-page paper will give each participant a chance to extend the chosen strategy to two other plays or else try out a new strategy altogether.

Required texts: James Sharpe, *Early Modern England: A Social History* (Hodder Arnold); Madan Sarup, *An Introductory Guide to Post-Structuralism and Postmodernism* (Georgia); plus photocopied theoretical readings to be provided. *Recommended text:* William Shakespeare, *The Norton Shakespeare*, ed. Stephen Greenblatt (Norton).

Group III (English Literature since the Seventeenth Century)

7396 Jane Austen, George Eliot, Virginia Woolf

Ms. David/M, W 9-11:45

We will examine the significance of gender in the novels and writing lives of Austen, Eliot, and Woolf. Among the questions we will explore are: What is the place of these three women writers in the history of the British novel in the nineteenth and twentieth centuries? How does their primary focus upon the lives of women contribute to current theories and criticism of the novel? How does a concern with gender on the part of the woman writer intersect with the novel's pervasive interest in issues of social class and the historical moment? We will read the following works in their listed order and in conjunction with selections from the criticism on reserve. Students can expect to write two short response papers and one longer critical essay. It is essential that reading be completed before the beginning of classes. If you have questions about the course, please contact ddavid@temple.edu.

Texts: Virginia Woolf, *A Room of One's Own* (Harvest); Jane Austen, *Pride and Prejudice* and *Emma* (both Penguin); George Eliot, *The Mill on the Floss* and *Middlemarch* (both Penguin); Virginia Woolf, *Mrs. Dalloway* and *To the Lighthouse* (both Harvest).

7410 Ulysses: Homer, Joyce, Walcott/Ms. Keen/T, Th 9-11:45

This course frames a careful reading of James Joyce's *Ulysses* with brief encounters with other versions of the story first recorded in Homer's *Odyssey*. We will begin (on the first day of class—bring your book) with Homer's *Odyssey* (in translation) and conclude with a viewing of the film *Bloom*. Along the way we will read Derek Walcott's stage version of the *Odyssey*. The central purpose of the course, however, is to read Joyce's *Ulysses* steadily. We will work together to understand Joyce's narrative techniques, interpret his major characters, notice their movements through space, analyze patterns of allusion to Homer and other writers, and explicate passages of Joyce's peculiar language. Some of these broader topics will inform our discussions: the publication history of *Ulysses*; censorship and the law; Joyce and religion; the controversies about the textual editing of *Ulysses*; Joyce and Irish nationalism; gender in *Ulysses*; Joyce and Orientalism; postcolonial Joyce. Please prepare for the course *not* by reading *Ulysses* on your own, but by reading Joyce's *Portrait of the Artist as a Young Man* and Homer's *Odyssey* prior to the start of classes.

Texts: Homer, *The Odyssey*, trans. Stanley Lombardo (Hackett); James Joyce, *Ulysses: The Corrected Text*, ed. Hans Walter Gabler (Vintage); Derek Walcott, *The Odyssey: A Play* (Farrar, Straus and Giroux). Students may find it convenient to own Harry Blamires's *The New Bloomsday Book* (Routledge) and Don Gifford's *Ulysses Annotated: Revised and Expanded Edition* (California). Course Web page: <http://home.wlu.edu/~keens/blulysses.htm>

7450 Fiction into Film/Ms. Flint/T, Th 9-11:45

What happens when a novel is translated into film? This course examines the challenges of fictional adaptation for the screen. It concentrates on the way film may be used as a critical medium, reinterpreting and reworking a text—sometimes attempting to reproduce what's happening on the page with some accuracy; sometimes producing a far more free adaptation. In class, we will look at the relationship between fiction and film in relation to five major novels from the nineteenth century and the early twentieth century, and look at a range of styles of adaptation that have been employed to refashion these diverse and often experimental works. We shall consider how such things as narrative technique, point of view, humor, terror, and suspense are used in each medium, explore various critical methods of analyzing film, and try our hand at learning the rudiments of script writing. The novels and films that we're focusing on deal with a number of important themes, including family relations, class, money, ambition, urban life, sexual politics, religion, and nationhood. Above all, they center on the idea of change and transformation, whether social or personal.

Texts: Jane Austen, *Mansfield Park* (Penguin); Charles Dickens, *Great Expectations* (Penguin); Thomas Hardy, *The Mayor of Casterbridge* (Penguin); Bram Stoker, *Dracula* (Penguin); E.M. Forster, *A Room with a View* (Penguin).

7451 Contemporary British Fiction/Ms. Keen/T, Th 2-4:45

This course of readings in contemporary British fiction emphasizes the narrative experimentation that has been a striking feature of contemporary fiction since the 1970s. How that experimentation, especially with modes of retrospection, accompanies fictive meditations on consciousness, memory, and history will be our central subject. Novels in a variety of genres by major writers will provide the primary texts for discussion. The course will include a detailed introduction to the vocabulary for analyzing narrative technique, including narrative situation (narrators and points of view); levels, frames, and embedding; orderly and anachronous narration; pace and timing; beginnings and



Emily Piacenza, Jenna Garrett, and other Bread Loaf students at Bandelier National Monument, near Santa Fe.



closure; the modes for representation of fictional consciousness; narrative unreliability; characterization; and theories of plot. Broader topics for discussion include contemporary genres and postmodernity; the uses of the past and the historical turn; depictions of world war and Empire; and the representation of otherness. All of these subtopics fold into our inquiry into the ways novelists tackle the problem of other minds.

Texts: We will discuss the first two texts on the first day of class (please bring them). Mark Haddon, *The Curious Incident of the Dog in the Night-Time* (Vintage); Lisa Zunshine, *Why We Read Fiction* (Ohio State); A.S. Byatt, *Possession* (Vintage); Martin Amis, *Time's Arrow* (Vintage); Ali Smith, *Hotel World* (Anchor); Sarah Waters, *The Night Watch* (Penguin/Riverhead); David Mitchell, *The Cloud Atlas* (Random); Kazuo Ishiguro, *The Remains of the Day* (Vintage); Ian McEwan, *Atonement* (Anchor); Doris Lessing, *The Memoirs of a Survivor* (Vintage); Barbara Vine, *The Minotaur* (Shaye Areheart); and as a supplementary text, Suzanne Keen, *Narrative Form* (Palgrave). Course Web page with author links: <http://home.wlu.edu/~keens/blcontemps.htm>.

Group IV (American Literature)

7574 Nineteenth-Century American Literature and the West

Mr. Alemán/T, Th 9-11:45

This course traces the development of the U.S.'s western frontier as it appears in key literary texts and cultural images across the nineteenth century. We'll consider how the "frontier" transformed into the "West" and in the process became a geo-literary space for writers and travelers to express cultural fears and desires that emerge as a response to historical change. We'll balance literary texts with cultural ones, such as John O'Sullivan's 1845 "Annexation" editorial and American landscape paintings, to understand how the West works as a socially symbolic space, and we'll frame our analysis within and against critical writings about the West, ranging from Frederick Jackson Turner's "frontier thesis" to Richard Slotkin's notion of "frontier violence." Most importantly, the class will consider how three interrelated genres—the historical romance, travel narrative, and pulp fiction—use the concept of the West to narrate cultural conflicts such as class competition, racial anxiety, gender trouble, and the emergence of U.S. empire. Additional readings, including several rare dime novels, some short stories, and selected critical essays, will be made available to students electronically and included in the class's reading schedule.

Texts: James Fenimore Cooper, *The Last of the Mohicans* (Penguin, 1986 reprint ed.); John Rollin Ridge *The Life and Adventures of Joaquin Murieta* (Oklahoma); Susan Shelby Magoffin, *Down the Santa Fe Trail and into Mexico* (Nebraska, 1982 reprint ed.); *Reading the West: An Anthology of Dime Westerns*, ed. Bill Brown (Bedford); María Amparo Ruiz de Burton, *Who Would Have Thought It?* (Arte Público); Sarah Winnemucca Hopkins, *Life among the Piutes* (Nevada); Helen Hunt Jackson, *Ramona* (Signet); Frank Norris, *McTeague* (Signet); Owen Wister, *The Virginian* (Penguin). A collection of critical essays on the U.S. West, as well as a packet of short stories by Bret Harte, Mark Twain, and other popular writers, will be made available to students online.

7673 Contemporary Chicana/o Literature

Mr. Alemán/T, Th 2-4:45

Usually, a course on ethnic American literature focuses on the social issues that beset marginal groups—identity conflicts; class, racial, and gender troubles; language and education angst; family matters; etc. More rarely do ethnic literature classes focus on the second category—literature. So, this course will consider how Chicana/o writers use experimental forms, genres, and techniques to express cultural and social crises. We'll be reading innovative narratives that bend or break the rules of literary representation to give expression to the complex individual, social, and cultural lives of Mexican Americans. We'll encounter traditional genres turned topsy-turvy; disjointed narratives induced by drug use; vignettes, multiple narrators, and meta-fiction; and political postmodern play in contemporary Chicana/o novels, short stories, and some poems. We'll also view two films—Lourdes Portillo's *The Devil Never Sleeps* (1993) and Jim Mendiola's *Come and Take It Day* (2002)—that synthesize celluloid innovation with identity matters. We'll still consider the cultural pressures that characterize Chicana/o literature (and ethnic writing in general), but I hope to foster an understanding of those pressures through an appreciation and analysis of literary style.

Texts: Oscar Zeta Acosta, *Autobiography of a Brown Buffalo* (Vintage); Miguel Mendez, *Pilgrims in Aztlan*, trans. David William Foster (Bilingual Review); Tomás Rivera, *And the Earth Did Not Devour Him/Y no se lo tragó la tierra* (Sagebrush); Norma Cantú, *Canícula* (New Mexico); Ana Castillo, *The Mixquiahuala Letters* (Anchor); Demetria Martinez, *Mother Tongue* (One World/Ballantine); Ana Castillo, *So Far from God* (W.W. Norton); Sandra Cisneros, *Woman Hollering Creek* (Vintage); Lucha Corpi, *Eulogy for a Brown Angel* (Arte Público). **Films:** Lourdes Portillo, *The Devil Never Sleeps/El Diablo Nunca Duermes*, and Jim Mendiola, *Come and Take It Day*.

Group V (World Literature)

7710 The Bible as Literature

Mr. V. Smith/M, W 2-4:45

In this course we will study both the history, or histories, of the Bible and its literary characteristics, asking how particular features of it have reflected its larger purpose, including the question of authorship; the structures and modes of the Biblical books; the formation of the canon, including the development of the Tanakh, or Hebrew Bible, and the history of the apocryphal or deuterocanonical books; translation from the Septuagint to the present; literary genres of the Bible; histories of exegesis, interpretation, and commentary; the redaction, division, and ordering of biblical texts; the cultural, political, and intellectual worlds within which these texts were written.

Texts: *The Oxford Study Bible: Revised English Bible with the Apocrypha*, ed. M. Jack Suggs (Oxford); *The Literary Guide to the Bible*, ed. Robert Alter and Frank Kermode (Belknap/Harvard).

7718 The Myth of the Hero

Mr. Porter/M, W 9-11:45

American pop culture is replete with legendary heroes—from Zena the "warrior princess" and tomb-raider Lara Croft to Kevin Sorbo's mock-classical Hercules—many of whom battle assorted foes on celluloid while hardly breaking a sweat. These action figures may be captivating, but they comment only indirectly on our own subjectivity and historical circumstances. Unlike his modern counterpart, however, the epic hero of antiquity does not so much transcend others in feats of greatness as represent the characteristics of his culture. Our goal in this class is to explore the hero's representational force by immersing ourselves in selected classical quest narratives, decoding the symbolic language of the hero, and tracing the subtle ways the myth of the hero evolves. What does this myth tell us about ancient narrative as a cultural system? How were violence and cruelty constructed and to what ends? To what extent is deception grounded in cultural practices? What position do women occupy in an obviously male-dominated genre? To address these and other questions, we'll look closely at five definitive accounts: Homer's great stories about the Trojan war and the wandering of Odysseus; Apollonius of Rhodes' mini epic about Jason's quest for the Golden Fleece; Virgil's panoramic tale of the founding of Rome; and Ovid's ironic deconstruction of classical mythology in late Roman literature. Critical readings on reserve will call attention to

relevant historical contexts and interpretive issues (including the uses of violence and the rise of nationalist cultures, and questions of gender, identity, sexuality, and power). Come prepared to discuss Homer's *Iliad* on the first day of class.

Texts: Homer, *The Iliad* and *The Odyssey*, both trans. Robert Fagles (Penguin); Apollonius of Rhodes, *The Argonautica*, trans. Richard Hunter (Oxford World's Classics); *The Aeneid of Virgil*, trans. Allen Mandelbaum (Bantam); Ovid, *Metamorphoses*, trans. Rolfe Humphries (Indiana).

7740 Opera at 7,000 Feet/Mr. B. Smith/M, W 9–11:45

That's the vertical dimension. Horizontally, we shall get as close as we can to three of the productions in the Santa Fe Opera's fifty-first year of bringing singers, instrumentalists, and listeners together under the high-desert stars: Giacomo Puccini's *La Bohème* ("The Bohemian Girl," 1896), Wolfgang Amadeus Mozart's *Così fan Tutti* ("They All Do It," 1790), and Richard Strauss's *Daphne: bukolische Tragödie in einem Aufzug* ("Daphne: Bucolic Tragedy in One Act," 1938). A selection of theoretical and critical readings will give us a range of reference points for studying the literary sources, dramatic structure, musical design, and production history of each opera. Before turning to the three operas in production, we shall try out those reference points on Giuseppe Verdi's *Otello* (1887), comparing Verdi's ways with passion to Shakespeare's *Othello*. Our study of Mozart's *Così fan Tutti* will include a reading of the memoirs of Mozart's collaborator Lorenzo da Ponte, who later ran a hardware store in Sunbury, Pennsylvania, and became the first professor of Italian at Columbia University. Participants in the seminar will undertake three projects: a three-page source study, a five-page review of one of the three performances, and an eight- to ten-page interpretative essay drawing on one or more of the critical readings. Blocks of group tickets have been purchased for these three dates: Friday, June 29, *La Bohème* (opening night of the season, tailgate parties and costumes in the spirit of that night's opera are traditional); Wednesday, July 11, *Così fan Tutti*; and Wednesday, July 18, *Daphne*. An additional fee of \$150 will be charged to cover the cost of tickets, and attendance at all three performances is a requirement of the course.

Required texts: Slavoj Žižek and Mladen Dolar, *Opera's Second Death* (Routledge); William Shakespeare, *Othello*, ed. Alvin Kernan, 2nd rev.

ed. (Penguin); Arthur Groos, *Giacomo Puccini: La Bohème* (Cambridge); Bruce Alan Brown, *W.A. Mozart: Così fan Tutti* (Cambridge); Lorenzo da Ponte, *Memoirs*, trans. Charles Rosen (New York Review of Books Classics). *Recommended CDs* (with libretti): G. Verdi, *Otello*, dir. Tullio Serafin, with J. Vickers and L. Rysanek (RCA); G. Puccini, *La Bohème*, dir. Thomas Beecham, with V. de los Angeles and J. Bjoerling (EMI); W.A. Mozart, *Così fan Tutti*, dir. Karl Böhm, with E. Schwarzkopf, F. Schmidt, G. Kraus (EMI); Richard Strauss, *Daphne*, dir. Karl Böhm, with H. Gueden, F. Wunderlich, J. King, P. Schöffler (DG).

7770 Twentieth-Century Latin American Literature: Boom/Post-Boom Narrative/Mr. Spicer-Escalante/T, Th 2–4:45

In the years following the Second World War, Latin America prospered in many noteworthy ways due to the economic boom that characterized the post-war period in general. Along with rapid economic development came a corresponding boom in cultural production, thus leading to a plethora of aesthetic manifestations, including the Latin American literary "Boom," which brought notoriety to the continent's literature. Beginning in the 1950s and early 1960s, the first major works of the Boom were published and translated from Spanish into many languages. This movement continues to play an active role in Latin American letters, as does its sequel, the "post-Boom." This course focuses on both the dominant writers of the Boom generation—Jorge Luis Borges, Julio Cortázar, Gabriel García Márquez, Mario Vargas Llosa, and Carlos Fuentes—as well as post-Boom writers who have also left their mark on Latin American literature, such as Isabel Allende, Laura Esquivel, and Luisa Valenzuela, with a particular focus on these authors' contributions to the novel and short story genres. The works read include several important novels, as well as a brief selection of short stories that will be indicated in the course syllabus. Movie adaptations of several authors' works will also be incorporated into class discussion.

Texts: Selections from Jorge Luis Borges, *Ficciones* (Grove); selections from Julio Cortázar, *Blow-Up and Other Stories* (Pantheon); Gabriel García Márquez, *One Hundred Years of Solitude* (HarperPerennial Modern Classics); Carlos Fuentes, *The Death of Artemio Cruz* (Farrar, Straus and Giroux); selections from Isabel Allende, *The Stories of Eva Luna* (Scribner); selections from Laura Esquivel, *Malinche: A Novel* (Atria); Luisa Valenzuela, *Strange Things Happen Here: Twenty-Six Short Stories and a Novel* (Harcourt Brace Jovanovich).



Tent Rocks hiking area south of Santa Fe.

Bread Loaf in North Carolina



Group I (Writing and the Teaching of Writing)

7000b Poetry Workshop/Mr. Chess/T, Th 9–11:45

Imitations and departures. In our poetry workshop, we'll study the work of a variety of poets, then, imitating and departing from the exemplary texts, write drafts of our own poems. We'll look at our own complete drafts as raw material with which to create entirely new poems, which may not resemble in any way their earlier versions. We'll write at least two poems each week. Some work will be discussed in class, some in individual conferences. By the end of the summer you'll have a small portfolio of original work and some new ideas about how to read the poems of others with an eye toward your own work, as well as a sense of the possibilities of radical revision. *The Norton Anthology of Modern and Contemporary Poetry*, vols. I and II, will offer us a wide range of poems to study. Each student will present the work of one poet from the anthologies, so familiarize yourselves with the anthologies before arriving. Also, please read Kenneth Koch's *Making Your Own Days: The Pleasures of Reading and Writing Poetry* before the first class meeting. The following texts will be read in the order in which they are listed.

Texts: Robin Becker, *Domain of Perfect Affection* (Pitt Poetry Series/ Pittsburgh); Robert Pinsky, *First Things to Hand* (Sarabande); Mary Oliver, *New and Selected Poems: Volume One* (Beacon); Charles Wright, *The World of the Ten Thousand Things: Poems 1980–1990* (Farrar, Straus and Giroux); Kenneth Koch, *New Addresses* (Knopf) and *Making Your Own Days: The Pleasures of Reading and Writing Poetry* (Touchstone); *The Norton Anthology of Modern and Contemporary Poetry*, vols. I and II, ed. Jahan Ramazani, Richard Ellmann, and Robert O'Clair (W.W. Norton).



Director Tilly Warnock welcomes students and their families to Asheville on opening day.

7005c Fiction Writing/Ms. Tudish/T, Th 2–4:45

This workshop will focus on close reading and discussion of student work, as well as the stories of published authors. We will practice the craft of fiction through short exercises that help to increase our awareness of such matters as narrative voice, story time, point of view, language, and character. Considering the work of notable writers from many cultures, we will encounter a variety of voices, themes, and subjects—from the intensely personal to the political, from the realistic to the fantastic. And we will draft and revise original stories, discovering along the way our own particular voices and fictional worlds.

Texts: David Huddle, *The Writing Habit* (University Press of New England); *The Art of the Story: An International Anthology of Contemporary Short Stories*, ed. Daniel Halpern (Penguin).

7030 Rewriting a Life: Teaching Revision as a Life Skill

Ms. Warnock/M, W 9–11:45

Through daily reading and writing we will examine the usefulness of Kenneth Burke's rhetoric for writers and teachers of writing, particularly his images of "life as a rough draft" and a "project" in composition and his theory of writing and reading as acts of identification. We will read the following works of fiction and nonfiction in the following order, except for the works by Stafford and Murray, which we will discuss throughout the course. Students will write and present drafts and final copies to the class each week and prepare a final course portfolio. For the first class, read *A Gathering of Old Men*, taking notes on what interests and confuses you as a literary critic and as a writer.

Texts: Ernest Gaines, *A Gathering of Old Men* (Vintage); Marsha Norman, 'night, Mother (Hill and Wang); J.M. Coetzee, *Waiting for the Barbarians* (Penguin); Annie Proulx, *Bad Dirt: Wyoming Stories 2* (Scribner); Ann Cummins, *Yellowcake* (Houghton Mifflin, due Feb. 2007); Cormac McCarthy, *The Road* (Knopf); William Stafford, *You Must Revise Your Life* (Michigan); Donald M. Murray, *Crafting a Life in Essay, Story, Poem* (Boynton/Cook).

7040 Writing about Place/Mr. Warnock/M, W 2–4:45

"To know a place, like a friend or lover, is for it to become familiar. [T]o know it better is for it to become strange again." —Rebecca Solnit

We could think of writing about place as something that insiders are best able to do, but then again as something that outsiders—travelers, anthropologists—may in some ways be in an even better position to do. We may think of a "place" as having a certain character, an identity, a particular kind of order and stability. And yet we know that a sense of place can emerge most strongly when it is being threatened or otherwise contested. We take place as something "natural" and yet we also know that place is constructed and has a history. Not surprisingly, the meanings of "place," according to the OED, are all over the place: "[T]he senses are numerous and...difficult to arrange." In this writing class, we will enter this world of possibility through reading, a field trip or two, music, and regular writing. You should read *Life on the Mississippi* by the first day of class. We will read the following books in the order listed.

Texts: Mark Twain, *Life on the Mississippi* (Bantam); Eudora Welty, *One Writer's Beginnings* (Warner); Alice Walker, *In Search of Our Mother's Gardens* (Harvest; with special attention to "Saving the Life that is Your Own," "Beyond the Peacock," "Zora Neale Hurston," "Looking for Zora"); Zora Neale Hurston, *Mules and Men* (HarperPerennial); Annie Dillard, *Pilgrim at Tinker's Creek* (HarperPerennial); James Agee, *Let Us Now Praise Famous Men* (Mariner); Janisse Ray, *Ecology of a Cracker Childhood* (Milkweed).



Carlo Dawson, Melvina Weaver, and Roxanne Marion pose at a Bread Loaf party at the Emerald Lounge in downtown Asheville.

Group II (English Literature through the Seventeenth Century)

7243 Magic and English Renaissance Literature

Ms. Floyd-Wilson/M, W 2-4:45

A popular story about Elizabethan productions of Christopher Marlowe's *Doctor Faustus* is that audiences, on more than one occasion, noted the appearance of actual devils on the stage. Anti-theatricalists of the period regularly expressed concern that the theater had bewitching and even transformational effects on the spectators. From a more cynical perspective, however, other contemporary writers noted how theatrical performances depended on the trickery and legerdemain of conjurers and jugglers. How skeptical were early modern audiences? This course will examine the status and boundaries of magic in a selection of early modern English literature. Topics of discussion will include the relationship between magic and science; distinctions between demonological and natural magic; the intersections among magic, theater, and hocus-pocus; and the social function of witches, faeries, changelings, and cunning-folk. A supplementary course pack of selections from Paracelsus, Henry Cornelius Agrippa, Giambattista della Porta, Francis Bacon, King James, Robert Burton, and Reginald Scot, among others, will contextualize our readings of plays, poetry, and prose.

Texts: Christopher Marlowe, *Doctor Faustus*, ed. David Scott Kastan (Norton Critical Ed.); William Shakespeare, *The Tempest* (any edition); Edmund Spenser, Books 1 and 3 of *The Faerie Queene* in *Edmund Spenser's Poetry*, ed. Hugh Maclean and Anne Lake Prescott (Norton Critical Ed.); Sir Philip Sidney, *A Defence of Poetry*, ed. J.A. van Dorsten (Oxford); Thomas Dekker, John Ford, and William Rowley, *The Witch of Edmonton* (any edition); John Donne's *Songs and Sonnets* (in any edition of Donne's poems); Shakespeare, *The Tempest* (any edition), *A Midsummer Night's Dream* (any edition), *Macbeth: Texts and Contexts*, ed. William C. Carroll (Bedford); Ben Jonson, *The Alchemist* (any edition); Thomas Heywood, *The Wise Woman of Hoxton*, ed. Sonia Massai (Globe Quartos).

7252 Shakespeare and the Body/Ms. Floyd-Wilson/M, W 9-11:45
 How was identity experienced in the early modern body? With some attention to medical thought and social practices of the period, this course will focus on representations of the body in Shakespeare's plays. Potential discussions will center on the body's perceived relationship to gender, sexuality, ethnicity, and class status. Since male actors played women and commoners played kings, performance questions will come into play. We will also consider the political and social implications

of Renaissance notions of bodily health. What was the relationship between the physical body and the body politic? How did Shakespeare deploy the concept of the "King's two bodies"? By looking to contemporary debates on the interaction between the body and the soul, we will strive to historicize Shakespeare's interest in the function and significance of the body's passions. Plays will include *As You Like It*, *Twelfth Night*, *All's Well That Ends Well*, *Measure for Measure*, *Henry IV*, Part I, *Henry V*, *Othello*, *Merchant of Venice*, *King Lear*, *Hamlet*, *Cymbeline*, and *The Winter's Tale*.

Texts: *The Norton Shakespeare*, ed. Stephen Greenblatt et al. (Norton); a course pack of supplementary materials that will be available for purchase through the Middlebury College bookstore.

Group III (English Literature since the Seventeenth Century)

7360 The Social Character of the Victorian Novel

Mr. Nunokawa/T, Th 9-11:45

In this course, we will read a range of more or less familiar works in a variety of theoretical, historical, and critical contexts. Our general aim will be to study the social character of the Victorian novel in ways that take full measure of literary form and affect. We will be guided by big and little questions like these: How do Victorian novels transform the pursuit of economic interests into dramas of romantic and erotic desire? How do they transform dramas of romantic and erotic desire into stories of economic interest? How are fascinations and anxieties about foreign races brought home to the domestic scene? How are questions of social class and individual character handled? What is the relation between verbal facility and social class in the Victorian novel, and how is this relation represented? How does the form of the Victorian novel extend, intensify, and expose the systems of social surveillance that developed in the nineteenth century? Why and how does the Victorian novel labor to produce bodily discomfort, both for those who inhabit it and for those who read it? How does the culture of capitalism haunt the Victorian novel? How does the Victorian novel imagine its relation to other fields of knowledge, such as the social sciences emerging at the same period, which take, as the novel does, society itself as their object?

Texts: Jane Austen, *Emma* (the one technically non-Victorian novel); Charlotte Brontë, *Jane Eyre*; William Makepeace Thackeray, *Vanity Fair*; Charles Dickens, *Our Mutual Friend*; Wilkie Collins, *The Woman in White*; George Eliot, *Middlemarch*; Thomas Hardy, *Tess of the D'Urbervilles* (all in Penguin editions). In addition, there will be some theoretical and historical texts which will help situate our consideration of the novels, including: Max Weber, *The Protestant Ethic and the Spirit of Capitalism* (excerpts); *The Sociology of Georg Simmel*, ed. Kurt Wolff (excerpts); Raymond Williams, *The Country and the City*; Emile Durkheim, various essays; Neil Hertz, "Recognizing Casaubon"; these texts will either be on reserve or will be photocopied for the class.

7390 The Essay and Its Vicissitudes

Mr. Nunokawa/T, Th 2-4:45

This course will introduce students to the range of the essay form as it has developed from the early modern period to our own. The class will be organized, for the most part, chronologically, beginning with the likes of Bacon, and ending with some lustrous contemporary examples of, and luminous reflections on, the form. We will consider how writers as various as Bacon, Hume, Johnson, Hazlitt, Emerson, Woolf, Baldwin, and Elizabeth Hardwick define and revise the shape and scope of those disparate aspirations in prose that have come to be called collectively The Essay. The writing assigned for this course will seek to enlist the essays not only as objects of analysis but also as models for our own essays in the essay form.

Texts: The texts will be supplied by the professor in the form of a reader that he will assemble; the reader will be available for purchase through the Middlebury College bookstore early in March.

Group IV (American Literature)

7583 Memory in African American Public and Literary Discourse/Ms. Moss/M, W 9–11:45

Though memory or “memoria” was one of the original five canons of rhetoric, until recently it was one of the forgotten canons. However, memory has reemerged as an important element in rhetorical studies, literary criticism, and other disciplinary areas. Of interest to many scholars is how memory is used in particular cultural texts. In this seminar, we will examine how the art and practice of memory function in African American texts from a variety of genres and media. Specifically, we will look at contemporary black political discourse, novels, poetry, plays, and film. Students will be asked to think about how race as well as a community’s history, beliefs, and cultural practices shape the functions and uses of memory in a text. Questions that we will consider: How is collective and/or cultural memory used as a persuasive device? What is the relationship between memory and political action? Who has the right to invoke memory? What impact might genre have on the place of memory in a text? Texts will include a course packet of critical readings on memory (from classical rhetoric to contemporary theories); political speeches from Martin Luther King, Jr., Barbara Jordan, Barack Obama (and others); and the novels listed below.

Texts: Harriet Jacobs, *Incidents in the Life of a Slave Girl* (Norton Critical Edition); Toni Morrison, *Beloved* (Penguin); Julie Dash, *Daughters of the Dust* (film); August Wilson, *The Piano Lesson* (Plume); James McBride, *The Color of Water* (Riverhead).

7591 Faulkner/Mr. Donadio/T, Th 9–11:45

An intensive reading of the major works.

Texts: William Faulkner, *The Sound and the Fury*; *Sanctuary*; *As I Lay Dying*; *Light in August*; *Absalom, Absalom!*; *The Wild Palms*; *Go Down, Moses*; *Collected Stories*. Except for the *Collected Stories* (published in paperback by Vintage), these works are all included in the Library of America volumes devoted to William Faulkner: *Novels 1926-1929*; *Novels 1930-1935*; *Novels 1936-1940*; *Novels 1942-1954*. (There is also a fifth volume that includes works published in the author’s final years.) These Library of America hardbound volumes may be purchased from various sources at a considerable discount, and in the end they will prove far more durable and economical than the paperback editions of these individual novels, which may appear cheaper initially.

7592 Southern Fiction/Ms. Tudish/M, W 2–4:45

Through the work of major Southern writers from 1929 to the present, we will explore such traditional themes as race relations, history, religion, and memory. This will be a discussion-centered course, with an emphasis on close reading of texts considered within a cultural context. While appreciating the distinctive voices of individual authors, we will attempt to make some generalizations about the evolution of Southern fiction and the changing culture it embodies.

Texts: Thomas Wolfe, *Look Homeward, Angel* (Scribner); Zora Neale Hurston, *Their Eyes Were Watching God* (HarperPerennial); Robert Penn Warren, *All The King’s Men* (Harvest); Flannery O’Connor, *The Complete Stories* (Noonday); Eudora Welty, *The Collected Stories* (Harvest); James A. McPherson, *Elbow Room* (Fawcett); Edward P. Jones, *Lost in the City* (Amistad).

Group V (World Literature)

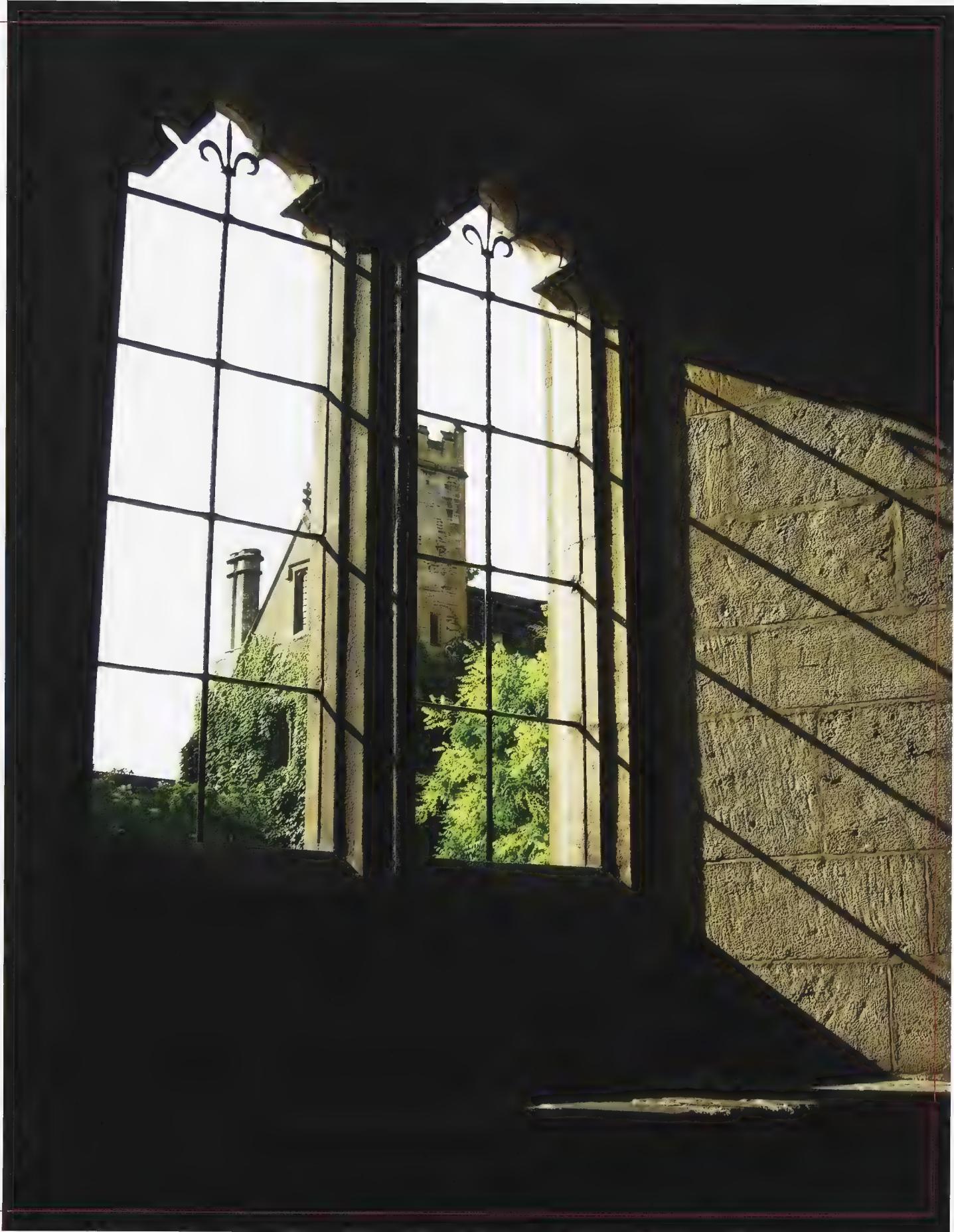
7767 Studies in European Fiction/Mr. Donadio/T, Th 2–4:45

Readings in a variety of literary traditions, spanning the period from the end of the eighteenth century to the beginning of the twentieth, with particular emphasis on the recurring tensions between solitary self-reflection and active engagement, ambition and resignation, erotic longing and the will to power, imaginative vision and psychological disorder. We will be reading these works in the editions and translations specified.

Texts: Goethe, *The Sorrows of Young Werther* (Penguin); Stendhal, *The Red and the Black* (Oxford World’s Classics); Honoré de Balzac, *Père Goriot* (Oxford World’s Classics); Gustave Flaubert, *Sentimental Education* (Oxford World’s Classics); Ivan Goncharov, *Oblomov* (Bunim and Bannigan); Ivan Turgenev, *Fathers and Sons* (Norton); Fyodor Dostoevsky, *Notes from Underground* (Vintage); Joris-Karl Huysmans, *Against Nature* (Oxford World’s Classics); Thomas Mann, *Death in Venice and Other Tales* (Penguin).



Bread Loaf's dorm at the University of North Carolina at Asheville.



Window at Oxford.

Bread Loaf at Lincoln College, Oxford



Group II (English Literature through the Seventeenth Century)

7907 Chaucer and His Literary Environment/Mr. Perkins

The focus of this course will be some of the most engaging and troubling works by Geoffrey Chaucer, including *The Canterbury Tales*, *The Legend of Good Women*, and *Troilus and Criseyde*, his greatest single achievement. We will approach Chaucer not as an isolated genius in an otherwise dark medieval world, but as a lively participant in a number of social and literary debates and traditions, reading selected texts by his predecessors, contemporaries, and his earliest readers. We'll ask how Chaucer's work is distinctive, and how other writers responded to his sometimes provocative narratives about religion, social class, men and women, and the very idea of "English" literature.

Texts: *The Riverside Chaucer*, ed. Larry D. Benson (Houghton Mifflin or, more cheaply, Oxford paperback), especially *The Canterbury Tales*, *The Legend of Good Women*, *Troilus and Criseyde*, *The Parliament of Fowls*; Ovid, *Metamorphoses*, Books 1, 2, and 6, trans. A.D. Melville (Oxford); Virgil, *The Aeneid*, Books 2-4, trans. C. Day Lewis (Oxford); *Women Defamed and Women Defended*, ed. Alcuin Blamires (Clarendon); Boethius, *The Consolation of Philosophy*, trans. P.G. Walsh (Oxford World's Classics); Robert Henryson, *Fables* and *The Testament of Cresseid* in *The Makars*, ed. J.A. Tassioulas (Canongate).

7908 The Margins of Medieval Literature/Mr. Perkins

This course explores the figures who lurk at the edges of medieval stories and manuscripts, often threatening to destabilize the chivalric or religious narratives from which they have been excluded. Monstrous knights, ghosts, those maddened by love or violence, unbelievers, peasants, and women all give a vital yet unsettling perspective on medieval texts, both familiar and less well known. We shall also consider the way in which the Middle Ages itself has been reimagined, especially by the Victorians, as a period on the edge of reason and history.

Texts: *Sir Gawain and the Green Knight*, ed. A.C. Cawley and J.J. Anderson (Everyman) or you could also read the translations by J.R.R. Tolkien or H. O'Donoghue; *The Awntyrs off Arthur* (available at <http://www.lib.rochester.edu/camelot/teams/awnfmrn.htm>); Geoffrey Chaucer, *The Book of the Duchess* and, from *The Canterbury Tales*, the tales of the Knight, Miller, Reeve, Cook, Wife of Bath, and Prioress, in *The Riverside Chaucer*, ed. Larry D. Benson (Houghton Mifflin or Oxford paperback); *Sir Orfeo* (available at <http://www.lib.rochester.edu/camelot/teams/orfeofrm.htm>); *The York Plays*, ed. R. Beadle and P. King (Oxford); *Folie Tristan*, in *The Birth of Romance*, trans. J. Weiss (Everyman); Thomas Malory, *Balin* and, from *The Book of Sir Tristram*, "Isode the Fair," "Tristram's Madness and Exile," and "Launcelot and Elaine," all in *Malory: Works*, ed. E. Vinaver (Oxford); Alfred Tennyson, *The Lady of Shalott*; *Morte d'Arthur*; *The Idylls of the King* (especially "Balin and Balan," "Merlin and Vivien," "Launcelot and Elaine," and "The Passing of Arthur"), read in any edition available to you.

7920 Shakespeare: On the Page and on the Stage/Ms. Gilbert

A play text exists on the page; a performance text exists on stage. These two versions of Shakespeare's texts (to which we may add performances on film and video) will form the center of our work as we read and discuss play texts, and then see ten productions, some by the Royal Shakespeare Company in Stratford-upon-Avon, and some in London (at the restored Globe and at Regent's Park). Some classes will take place in Stratford, and it is hoped that these will include

meetings with members of the RSC, who will discuss their work in the productions. Given the traveling required for each production, the number of pre- and post-show discussions, as well as the extra sessions with stage professionals, the course needs to meet at least three days a week and requires energetic participation and stamina. Plays in Stratford will include *Richard II*, *Henry IV*, Parts I and 2, and *Macbeth*; more information on the plays to be seen will be circulated to those enrolling in the course as soon as it is available. Students must expect additional charges for tickets and transportation of \$750.

Texts: Plays of the repertory in reliable editions (either a Complete Works or individual paperbacks, particularly from Arden, Oxford, New Cambridge, or New Penguin). A list of selected readings on Shakespeare in the theater and play titles for next summer will be sent to students prior to the start of the session.

7926 Shakespeare and His Contemporaries/Ms. Kean

This course will seek to reconsider certain well-known Shakespeare plays, reading them alongside the works of other early modern playwrights. An emphasis on the conditions of the early modern stage, and an interest in the circumstances of both production and reception, will encourage us to revisit canonical texts with a fresh eye. Themes of heroism, tragic love, and revenge are likely to occupy our time this summer, as are questions regarding cultural alterity and generic instability. We will focus our attention on Shakespeare's *Henry V*, *Othello*, and *Hamlet* and we will also read *The Winter's Tale* and *Two Noble Kinsmen*. Before starting the course you must have read all of those Shakespeare titles and also the following works by contemporary dramatists: Christopher Marlowe's *Tamburlaine* (Parts 1 and 2), Thomas Kyd's *The Spanish Tragedy*, John Webster's *The Duchess of Malfi*, John Marston's *Antonio's Revenge* and *Sophonisba*, and George Chapman's *Bussy D'Ambois*. We will also be using the following play texts over the summer, but they may prove difficult to get hold of before your arrival in Oxford: *Famous Victories of Henry V* (anonymous); Thomas Dekker, *The Shoemaker's Holiday*; *The Famous History of Captain Thomas Stukeley* (anon.); Thomas Heywood, *A Woman Killed with Kindness*; Robert Greene, *Selinus, Emperor of the Turks*; Thomas Goffe, *The Courageous Turk*.

Texts: William Shakespeare: buy either the *Norton Shakespeare*, ed. Stephen Greenblatt et al., or Arden editions for single Shakespeare titles; Christopher Marlowe: *The Complete Plays*, ed. Frank Romany (Penguin); Thomas Kyd, *The Spanish Tragedy*, ed. J.R. Mulryne (New Mermaids) or in *Two Tudor Tragedies*, ed. W. Tydeman (Penguin); John Webster, *Three Plays*, ed. David Gunby (Penguin); John Marston, *The Malcontent and Other Plays*, ed. Keith Sturgess (Oxford); George Chapman, *Bussy D'Ambois*, ed. N.S. Brooke (Revels Plays/Manchester).

7925 Material Shakespeare/Ms. Smith

How did the material conditions of the theater and the printing house affect Shakespeare's plays? This course focuses on five Shakespeare plays and the ways in which the circumstances of their production and transmission are integral to our readings. Alongside the transcendent poetic genius of Shakespeare remembered by literary history emerges a commercial writer affected by audiences, fellow writers, and the circumstances of print. Returning Shakespeare to the precise conditions of composition and reception reinvigorates the plays with the shock of the old, and reinstates actors, audiences, and printers as co-authors of the works. This course draws on theater history, on Elizabethan writing, on new bibliographic methods and Oxford's excellent resources for studying early printed texts, as well as on the art and culture of the period.

Texts: William Shakespeare, *Romeo and Juliet*, *A Midsummer Night's Dream*, *Henry V*, *Macbeth*, *The Winter's Tale*. Any edition is acceptable, but if you are acquiring new texts, the *Norton Shakespeare* (complete works), ed. Stephen Goldblatt, is recommended. For background, Russ McDonald's *The Bedford Companion to Shakespeare* (Bedford), and Tiffany Stern, *Making Shakespeare* (Routledge), or my *Introduction to Shakespeare* (Cambridge) are good places to start.

7935 Literature and the Arts in Restoration and Early Eighteenth Century England/Mr. McCullough

This course will set the major literary achievements of Restoration and Augustan England in the wider contexts of politics, religion, and the other arts that flourished after the return of monarchy in 1660. We will consider major published poets and dramatists, as well as manuscript culture, diaries, and the emergent periodical essay. An emphasis will be placed on parallel features and influences in architecture, garden design, urban development, painting, and music, taking advantage (through field trips, for which students should allow a small budget of up to £100 for travel) of the architectural, landscape, and fine art legacies in Oxford and London. (This course will satisfy one Group II and one Group III requirement.)

Texts: John Milton, *Paradise Lost* (either Oxford World's Classics or Penguin); *Restoration Literature: An Anthology*, ed. Paul Hammond (Oxford World's Classics); *Eighteenth-Century Poetry, An Annotated Anthology*, ed. David Fairer and Christine Gerrard (Blackwell). Plays: Sir George Etherege, *The Man of Mode*; Nathaniel Lee, *Lucius Junius Brutus*; Thomas Otway, *Venice Preserv'd* (these are all found in *Restoration Drama, An Anthology*, ed. David Womersley, Blackwell, in paperback, but you are welcome to use any other editions you might find; the Lee will be difficult to find outside of this anthology or libraries).

7937 Milton and Pope/Ms. Kean

This course offers an opportunity to read the works of two major English poets, John Milton and Alexander Pope, in depth. We will consider the major work of each poet and discuss the ways in which each employs publication to construct a public voice. Their respective debts to the classics will also be considered as we set about defining the main social, political, and philosophical contexts for each. The reception of Milton in the early eighteenth century will also be of interest and particular attention will be given to Pope's attitude towards his English precursor, Milton. It is essential that you have read the following before starting the course: John Milton's "Lycidas" and *Paradise Lost*; Alexander Pope's "Windsor Forest," "Rape of the Lock," "The Essay on Man," and *The Dunciad in Four Books*. (This course will satisfy one Group II and one Group III requirement.)

Texts: John Milton, *Paradise Lost*, ed. John Leonard (Penguin); Alexander Pope, *Poetical Works*, ed. Pat Rogers (Oxford).

Group III (English Literature since the Seventeenth Century)

7935 Literature and the Arts in Restoration and Early Eighteenth Century England/Mr. McCullough

See description under Group II offerings. This course will satisfy one Group II and one Group III requirement.

7937 Milton and Pope/Ms. Kean

See description under Group II offerings. This course will satisfy one Group II and one Group III requirement.



Market Street, across from Lincoln College.

7941 Early Romanticism/Ms. Gerrard
This course will explore the evolution of romanticism by locating its origins in earlier eighteenth-century writing and by examining a number of key texts from the “first generation” of romantic writers of the 1790s and early 1800s. The course will explore early romanticism from a variety of perspectives—political, social, literary, aesthetic. We will focus in particular on the following topics: sensibility and sentiment, the sublime, landscapes of the mind, rudeness and primitivism, the role of women. The list of texts below is not comprehensive. Students will be encouraged to pursue individual lines of enquiry and to read widely for their written papers.

Texts: James Thomson, *Winter* (1726) in *James Thomson: The Seasons and the Castle of Indolence*, ed. A.D. McKillop (Oxford); Anne Finch, *A Nocturnal Reverie* (1713); Alexander Pope, *Eloisa to Abelard* (1717); Thomas Gray, *Elegy Written in a Country Churchyard* (1751); Oliver Goldsmith, *The Deserted Village* (1770); Anna Laetitia Barbauld, *A Summer Evening's Meditation* (1773); William Cowper, *The Task* (1785). All these are anthologized in *Eighteenth-Century Poetry: An Annotated Anthology*, 2nd ed., ed. D. Fairer and C. Gerrard (Blackwell). William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads* (1798); Wordsworth, *The Two-Part Prelude* (1799); Coleridge, “This Lime-Tree Bower My Prison,” “Frost at Midnight,” “Kubla Kahn”; William Blake, *Songs of Innocence and Experience* (1789–93). The most convenient source for Wordsworth, Coleridge, and Blake is *Romanticism: An Anthology*, ed. Duncan Wu (Blackwell). Jane Austen, *Sense and Sensibility* (1811); Mary Shelley, *Frankenstein* (1817), both Oxford World’s Classics.

7945 British Romantic Literature and the French Revolution

Mr. Mee
“All circumstances taken together, the French Revolution is the most astonishing that has hitherto happened in the world,” wrote Edmund Burke in 1790. Looking back a decade later, the poet William Wordsworth remembered that “Bliss was it in that dawn to be alive, But to be young was very heaven.” Writers responded vigorously to the French Revolution and felt its reverberations well into what we think of as the romantic period, shaping key ideas about culture and society that are still with us today. Topics examined in the classes will include Burke, Paine, and the Revolution controversy; Godwin and the political novel; Mary Wollstonecraft and women’s writing; and “reactionary romanticism.” Teaching will take place both in a college environment and in the seminar room of the Bodleian Library, where contemporary editions of key texts (both literary and more ephemeral) will be examined by the class. A reading pack of supporting materials will be available in Oxford.

Texts: Burke, Paine, Godwin, and the Revolution Controversy, ed. Marilyn Butler (Cambridge); William Godwin, *Caleb Williams* (1794, Penguin); Charlotte Smith, *Desmond* (1792, Broadview); Samuel Taylor Coleridge, “Kubla Khan,” “Frost at Midnight,” and “This Lime-Tree Bower My Prison” in Coleridge, *The Complete Poems*, ed. W. Keach (Penguin); Matthew Lewis, *The Monk* (1796, Penguin); Mary Shelley, *Frankenstein* (1817, Penguin).

7955 Dickens and Film

Mr. Mee
This course takes off from the Russian filmmaker Sergei Eisenstein’s essay “Dickens, Griffith, and the Film Today.” Eisenstein believed that the origins of cinema owed much to the novels of Charles Dickens, not just in terms of filming the stories, but more importantly in the basic development of cinematography as a medium. Dickens, for Eisenstein, was the great early artist of the dizzying speed of the modern metropolis. This sense of energy, along with techniques such as cutting, were fundamental to the development of film narrative form. In this course, we will be looking at these “cinematic” aspects of the novels, but



Reception in Grove Quad after lecture.

also at film and TV adaptations of them. The aim is not just to judge whether these are “faithful” renditions of the plots of the novels, but to consider the paradoxical proposition that films are not always as cinematic as the novel themselves. A reading pack of supporting materials will be available in Oxford.

Texts: We will be using the novels *Oliver Twist*, *A Tale of Two Cities*, *Great Expectations*, *Our Mutual Friend*, and *Bleak House* (all in Penguin) as our primary texts, to be read and discussed in that order. We will also be looking at director David Lean’s versions of *Oliver Twist* and *Great Expectations*, comparing them, respectively, to Roman Polanski and Alfonso Cuarón’s versions; the 1958 film of *A Tale of Two Cities*; and the recent BBC adaptations of *Our Mutual Friend* (2001) and *Bleak House* (2006). Key secondary texts will be Eisenstein’s essay on Dickens, available in Sergei Eisenstein, *Film Form: Essays in Film Theory* (Harvest) and Grahame Smith, *Dickens and the Dream of Cinema* (Manchester).

7956 The Victorians Then and Now

Mr. Douglas-Fairhurst
T.S. Eliot once remarked that “I get a very different impression from *In Memoriam* from that which Tennyson’s countrymen seem to have got.” This course sets out to examine how far Eliot’s experience continues to be true of readers of Victorian literature. Through close reading of a wide selection of texts, and a careful consideration of relevant contexts, we will show how the rich and diverse range of ideas which exercised nineteenth-century thinkers were translated into, and transformed by, the literary imagination. Topics to be discussed will include: ventriloquism, the past, autobiography, sexuality, character, serialization, translation, faith, evolution, psychology, fairy-tales, development, and degeneration. Authors will include Alfred Lord Tennyson, Charles Dickens, George Eliot, Edward Fitzgerald, Lewis Carroll, and Bram Stoker. Students will be encouraged to develop the material discussed in class by pursuing their own research interests, supported by individual tutorials.

Texts: Photocopies of extracts and out-of-print material will be provided in Oxford; in addition, students should obtain, and be familiar with *Tennyson: A Selected Edition*, ed. Christopher Ricks (Longman); Edward Fitzgerald, *Rubaiyat of Omar Khayyam*, ed. Dick Davis (Penguin); Charles Dickens, *Great Expectations*, ed. Charlotte Mitchell (Penguin); George Eliot, *The Lifted Veil*, ed. Helen Small (Oxford); Bram Stoker, *Dracula*, ed. Maurice Hindle (Penguin); Lewis Carroll, *Alice’s Adventures in Wonderland*, ed. Roger Lancelyn Green (Oxford). Students should also read one of the introductory guides to the Victorian period currently available in paperback, such as Walter Houghton, *The Victorian Frame of Mind, 1830–1870* (Yale) or Philip Davis, *The Victorians* (Oxford).

7974 Ghost Stories/Ms. Smith

If, as W.H. Auden suggested, art is “the means by which we break bread with the dead,” literature is intrinsically ghostly. Like ghosts, literature makes connections between the living and the dead: it too can haunt us with an image or a feeling; both question the mundane and material reality in which we think we live; neither is susceptible to real explication. The literary and the ghostly both unsettle us, and it’s the aim of this course to preserve that spookiness while trying to understand it. Using a range of literary texts which could be called ghost stories, we will investigate the hold of this particular genre across the imaginations of centuries of readers, but in considering ghost stories we will also be approaching some fundamental questions about literature itself. We will discuss the historical circumstances from which these individual works were imagined, but also analyze recurrent motifs and tropes. From *Hamlet* to the film *The Sixth Sense*, from *The Turn of the Screw* to *Beloved*, ghost stories can be contextualized via psychoanalysis, politics, anthropology, theology, history, and urban myth: we’ll try to sample some of this thrilling interdisciplinary range.

Texts: William Shakespeare, *Hamlet* (any edition); Henry James, *The Turn of the Screw* (Oxford World’s Classics); M.R. James, *Casting the Runes and Other Ghost Stories* (Oxford World’s Classics); Emily Brontë, *Wuthering Heights* (any edition); Susan Hill, *The Woman in Black* (U.S. ed.: David Godine; U.K. ed: Viking); Toni Morrison, *Beloved* (Plume); *The Oxford Book of English Ghost Stories*, ed. Michael Cox and R.A Gilbert (Oxford). Other reading will be provided during the course.

7986 British Literature and Culture since 1950/Ms. Ratcliffe

In this course, we will look at the ways in which literary texts engage with and have reflected British culture over the last 55 years, and the ways in which culture itself might be seen to be shaped by these texts. The scope of this course is wide but we will be focusing on ideas of responsiveness and responsibility, in particular the way artistic responsibility is conceived. Authors covered will include Iris Murdoch, William Golding, Martin Amis, Julian Barnes, Zadie Smith, Hari Kunzru, Jeanette Winterson, W.H. Auden, Philip Larkin, Geoffrey Hill, Samuel Beckett, Tom Stoppard, and Mark Ravenhill. Questions we will be considering will include the survival of print culture in an age of film and cyberspace, the definition of a “British” voice, writing, and rewriting, the possibility of the post-1945 lyric, and the idea of a modern ethics of fiction.

Texts: Photocopies of extracts will be provided in Oxford; in addition, students should obtain and be familiar with Iris Murdoch, *The Flight from the Enchanter* (Penguin); William Golding, *The Inheritors* (any edition); Martin Amis, *Money: A Suicide Note* (Vintage/Penguin; out of print in the U.S.; available used online or new in U.K.); Julian Barnes, *Flaubert’s Parrot* (Picador/Vintage); Zadie Smith, *On Beauty: A Novel* (Penguin); Samuel Beckett, *Play, Breath, and Catastrophe in The Complete Dramatic Works* (Faber); Jeanette Winterson, *The PowerBook*; Tom Stoppard, *The Real Thing* (Faber); Mark Ravenhill, *Shopping and F***king* (Methuen).



The Turl just outside Lincoln College.

Bread Loaf in Vermont



Group I (Writing and the Teaching of Writing)

7000a Poetry Writing/Mr. Huddle/M, W 2-4:45

In this course, we'll attempt to be unusually productive. We'll look for assignments that will lead us into composing drafts of poems, we'll make contracts to write poems on specific topics and in specific forms, and we'll read and discuss a great deal of poetry in class. As much as possible, we'll attempt to save our detailed criticism for conferences and written exchanges. We'll look for some unconventional methods of encouraging each other to make poems that matter.

Texts: Marie Howe, *What the Living Do* (Norton); Tony Hoagland, *Donkey Gospel* (Graywolf); Jack Gilbert, *The Great Fires: Poems 1982-1992* (Knopf); Ted Kooser, *Delights & Shadows* (Copper Canyon); *The Autumn House Anthology of Contemporary Poetry*, ed. Sue Ellen Thompson (Autumn House).

7005a Fiction Writing/Mr. Strong/M, W 2-4:45

This workshop will provide a forum for reading aloud and constructively criticizing each other's work with the goal of creating rounded life on the page in language natural to the writer. There will be deadlines, but the sole continuing assignment will be to write literary fiction: fragments, first drafts, false starts, longer works-in-progress, completed pieces—all will be acceptable and expected. We will read some essays on writing, but the focus, in class and conferences, will remain on the stories that only you can tell.

Texts: A packet of readings will be available in Vermont.

7005b Writing Fiction/Ms. Powell/T, Th 2-4:45

Although this workshop involves quite a bit of reading, it is primarily a writing workshop. Each class will be spent examining stories submitted by its members. These stories, fragments, portions of a novel, will have been copied by the authors and made available several days prior to each session. Everyone should provide extensive written comments on each submission in addition to giving honest, detailed, and tactfully phrased criticism in class.

Texts: Janet Burroway, *Writing Fiction: A Guide to Narrative Craft*, 6th ed. (Longman). A packet of readings (essays on writing, short stories) will be made available at Bread Loaf.

7018 Playwriting/Mr. Clubb/M, W 2-4:45

This course concerns itself with the many ways we express ourselves through dramatic form. An initial consideration of the resources at hand will give way to regular discussions of established structures and techniques. Members of the class are asked to write a scene for each class meeting. Throughout the course we will be searching for new forms, new ways of ordering experience, new ways of putting our own imaginations in front of us.

7102 New Media and the Teaching of Writing

Ms. Goswami with Mr. Sax/M-F 11:15-12:15

A goal of this course is to consider how young people function as digital learners and media makers as they participate in online communities. How might teachers of writing help young people become effective, confident, and ethical users of new media in and out of classrooms? How do new literacies build on traditional research, narrative, and critical analysis skills? Taking the Andover Bread Loaf Network

(ABLN) as an exemplary project, we will examine the opportunities for civic engagement and creative expression that this network promotes and sustains. Class members will produce a digital portfolio or brief documentary film about ABLN for which they will gather and process information (capturing digital images, shooting video, recording and editing audio, and preparing content). Participants' final projects will present a rationale and strategies for opening a classroom to new media in particular ways. No technology experience is required. Readings will include a collection of articles available in the Bread Loaf bookstore or on the Internet and the following books.

Texts: L.S. Vygotsky, *Mind in Society*, trans. and ed. Michael Cole et al. (Harvard); Jacqueline Jones Royster, *Traces of a Stream* (Pittsburgh); Steven Goodman, *Teaching Youth Media* (Teachers College); *The Neatness of You*, ed. Christopher Edgar and Susan Wood (Teachers & Writers); *The Best for Our Children: Critical Perspectives on Literacy for Latino Children*, ed. María de la Luz Reyes and John J. Halcón (Teachers College); *Passions, Pedagogies, and 21st Century Technologies*, ed. Gail Hawisher and Cynthia Selfe (Utah/NCTE).

7107 The Language Wars/Ms. Glenn/M-F 11:15-12:15

What would I be without language? My existence has been determined by language, not only the spoken, but the unspoken, the language of speech and the language of motion. —Simon Ortiz

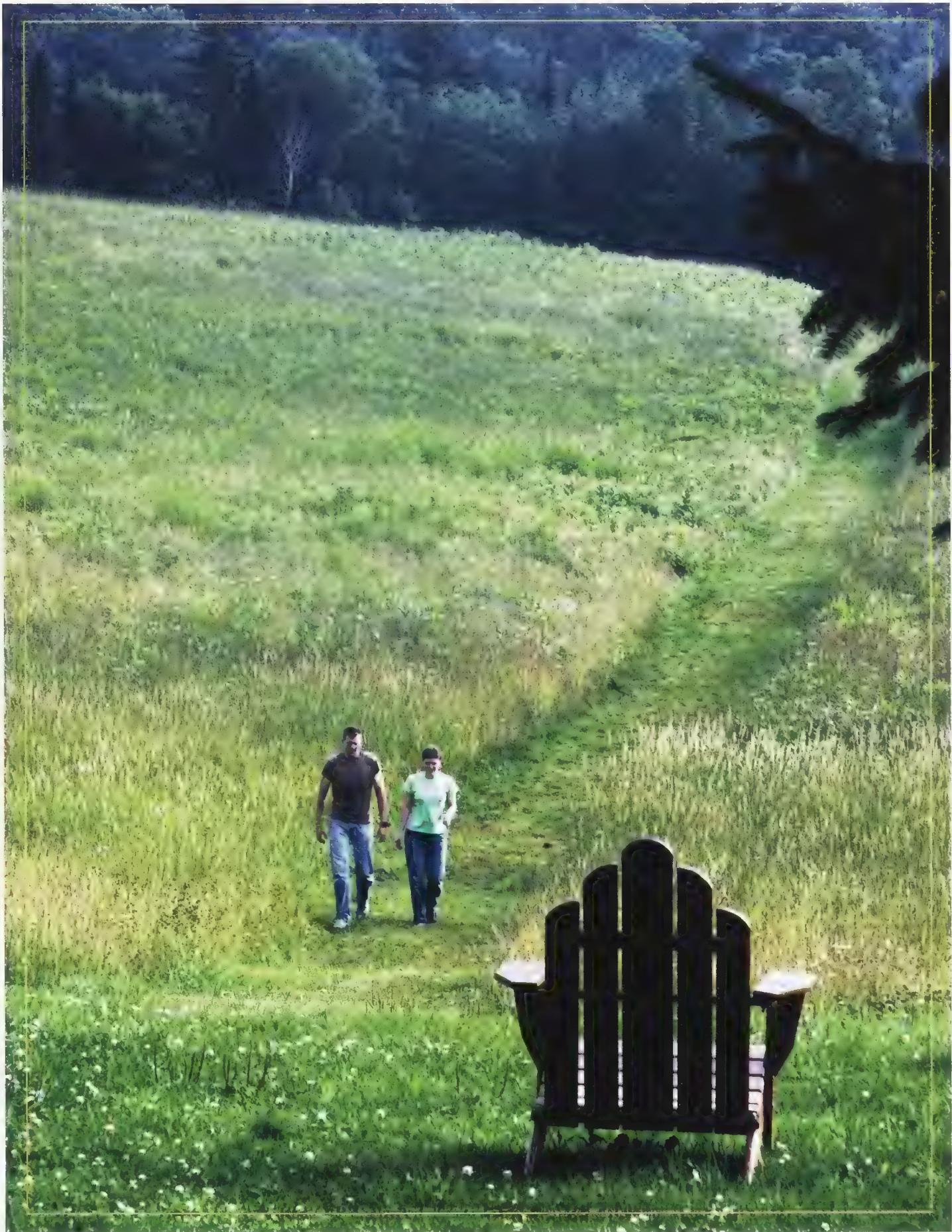
I am my language. Until I can take pride in my language, I cannot take pride in myself. —Gloria Anzaldúa

Despite the linguistic elitism that has long been embedded in English studies, public education, standardized testing, and national politics, the United States continues to be a country of rich and diverse language practices. In New York City, for instance, 8.1 million inhabitants (40 percent of whom were born outside of the U.S.) represent over 170 national origins and speak over 160 languages and countless dialects. Forty-three percent of its school children come from homes where English is *not* the primary spoken language. These data provide a foundation for us to explore the politics of language, particularly the problematic notion of “standardized” English within the context of increasingly legalistic language policies at home and an explosion of Englishes abroad. We will begin with the languages students bring with them to our classrooms and then move to broader transnational contexts of language diversity, world Englishes—and language loss. Together, we will devise pedagogies and approaches for leveraging the valuable resource that is linguistic diversity.

Texts: Richard Rodriguez, *Hunger of Memory* (Bantam); Keith Gilyard, *Voices of the Self* (Wayne State); Romy Clark and Roz Ivanic, *The Politics of Writing* (Routledge); Geneva Smitherman and Victor Villanueva, *Language Diversity in the Classroom* (Southern Illinois); Lisa Delpit, *The Skin That We Speak* (New Press); David Crystal, *Language Death* (Cambridge); Leslie Marmon Silko, *Yellow Woman and the Beauty of the Spirit* (Simon & Schuster); Christopher Schroeder et al., *Alt Dis: Alternative Discourses and the Academy* (Heinemann); Simon Ortiz, *Speaking for the Generations* (Arizona).

7109 Rhetoric, Writing, and Identity/Ms. Glenn/M-F 10-11:00

Rhetoric does not take place in a vacuum; the shape and content of any un/spoken, written, or signed rhetoric is inevitably influenced by the rhetor herself (who she is and where she comes from) and by the social, political, and cultural situation she enters. Although issues of *identity* (understood as a complex, shifting intersection of various subject positions such as race, class, gender, sexuality, religion, dis/ability,



region, etc.) are now familiar to us all, they require renewed inspection and innovative inquiry. In this course, we will consider identities as they are presented, interpreted and re-presented, and constructed through reading, writing, speaking, listening, and silence. After all, within these re/presentations lie endless possibilities for understanding and misunderstanding, connections and disconnections. By exploring the ways in which identity influences, constrains, and enables the rhetorical choices of individuals, we will address the following questions: (1) What specific discursive features contribute to re/presentations of identities—with what consequences? (2) How can re/presentations of identity help us re/write history, the future, others, and ourselves more ethically and accurately? (3) What does an academic identity mean for students, teachers, curricula? (4) How do issues of identity affect students, teachers, and citizens from widely varying cultural and language backgrounds, especially those that value listening and silence?

Texts: Dorothy Allison, *Two or Three Things I Know for Sure* (Plume/Penguin); Jacqueline Jones Royster, *Calling Cards* (SUNY); Linda Martin Alcoff et al., *Identity Politics Reconsidered* (Palgrave); Cheryl Glenn, *Unspoken* (Southern Illinois); bell hooks, *Where We Stand* (Routledge); Leslie Marmon Silko, *Storyteller* (Arcade); Candace Spigelman, *Personally Speaking* (Southern Illinois); Victor Villanueva, *Bootsraps* (Southern Illinois); Diane Freedman, *The Teacher's Body* (SUNY); Moya Lloyd, *Beyond Identity Politics* (SAGE); Robin Becker, *All American Girl* (Pittsburgh).



Isobel Armstrong in conference with student in the Barn.

7172 Storytellers/Mr. Armstrong/M-F 11:15-12:15

This course explores narrative art and thought. We study storytelling as a critical and creative practice that begins in infancy, and follow its development through childhood into maturity. We reflect on our own narrative practice and examine theories of narrative. We look at historical as well as fictional narratives and investigate the relationships among narrative, truth, and reality. We consider oral and literary traditions, examining stories of diverse genres from diverse cultures. We read stories by children, our own stories, folk tales, and fairy tales, contemporary short stories, classic literary tales, writers' reflections, theoretical essays. We explore narrative in art and film. We seek to understand the relationships among different kinds of storyteller, different narrative traditions, and different moments in narrative experience. Course members contribute to a class journal, write interpretive essays, and undertake a study of some aspect of narrative of their own choice. Course members are invited to bring with them examples of their own stories and of their students' or children's stories.

Texts: Maurice Sendak, *Where the Wild Things Are* (Red Fox); Italo Calvino, *Invisible Cities* (Vintage); Italo Calvino, *Six Menos for the Next Millennium* (Vintage); Angela Carter, *The Bloody Chamber* (Vintage); Walter Benjamin, *The Storyteller*, in *Illuminations*, ed. Hannah Arendt (Pimlico); Italo Calvino, *Italian Folktales* (Harcourt); Angela Carter, *Angela Carter's Book of Fairy Tales* (Virago); David Thomson, *People of the Sea* (Canongate); Leslie Marmon Silko, *Storyteller* (Arcade); Carlo Ginzburg, *The Cheese and the Worms* (Johns Hopkins);

Richard Kearney, *On Stories* (Routledge); Henry James, *The Pupil* and *In the Cage* in *Selected Tales*, ed. John Lyons (Penguin Classics); Samuel Beckett, *Nohow On* (Grove).

7182 Describing the Imagination/Mr. Armstrong/M-F 8:45-9:45

In this workshop we examine the growth of imagination from infancy, through childhood and youth, into adulthood. The focus of inquiry is on the creative works of children and young people: their writing, art, music, dance, and drama. We observe, describe, and interpret creative work in a variety of ways, constructing a model of the imagination at different moments of development. We study accounts of the imagination by writers, artists, critics, and theorists. We examine the place of the imagination in education and the relationship between imagination and assessment. We consider how to document and value imaginative achievement and how to promote and sustain imaginative work in school and beyond. Class members are asked to bring with them examples of the creative work of their own students. Of particular interest is work that combines different art forms. We keep a class journal in which we document our own imaginative journey day by day. Class members are expected to contribute regularly to the journal, to write notes and reflections on class discussions, and to conduct their own inquiry into some aspect of the class theme.

Texts: Project Zero and Reggio Children, *Making Learning Visible* (Project Zero, Harvard); Vivian Paley, *The Girl with the Brown Crayon* (Harvard); Sam Swope, *I Am a Pencil (Owl)*; John Keats, *The Complete Poems*, ed. John Barnard (Penguin); John Keats, *Selected Letters*, ed. Jon Mee (Oxford); William Blake, *Songs of Innocence and of Experience* (Oxford); Adam Phillips, *The Beast in the Nursery* (Faber and Faber); John Dewey, *Art as Experience* (Perigee).

Group II (English Literature through the Seventeenth Century)

7210a Chaucer/Mr. Fyler/M-F 8:45-9:45

This course offers a study of the major poetry of Geoffrey Chaucer. We will spend roughly two-thirds of our time on the *Canterbury Tales*, and the other third on Chaucer's most extraordinary poem, *Troilus and Criseyde*. Chaucer is primarily a narrative rather than a lyric poet: though the analogy is an imperfect one, the *Canterbury Tales* is like a collection of short stories, and *Troilus* like a novel in verse. We will talk about Chaucer's literary sources and contexts, the interpretation of his poetry, and his treatment of a number of issues, especially gender issues, that are of perennial interest.

Texts: *The Riverside Chaucer*, ed. L.D. Benson (Houghton Mifflin); Boethius, *The Consolation of Philosophy*, trans. R. Green (Macmillan); *Woman Defamed and Woman Defended*, ed. Alcuin Blamires (Oxford).

7230 Epic Homecomings: Homer, Spenser, and Milton

Ms. Wofford/M-F 8:45-9:45

This course will investigate journey and homecoming, telos, and the narrative or lyric challenges to it in the epic tradition by exploring the relations among Homer's *Odyssey*, Spenser's *Faerie Queene*, and Milton's *Paradise Lost*. We will read Books 1 and 3 and selections from 4, 5, and 6 of *The Faerie Queene*, and all of the other two epics. There will be some selected additional readings in narrative and epic theory, in folklore, and in theory of allegory, as well as in selected historical topics. Topics for discussion will include the definition of heroism and the positioning of the epic narrator; the use of simile and metaphor in the epic; the treatment of gender; the relation of the individual subject to nation and faith, and of the epic itself to the nation and to other collective forms of identity; the role of *nostos* (homecoming), nostalgia, and the domestic in epic, including as a figure for epic tradition; and the kinds of knowledge that the epic purports to offer us. The selections from Spenser will be read with some short related readings from Ovid's *Metamorphoses* and from the speeches of Queen Elizabeth I. Students are not required to read the selections from *The Faerie Queene* before the summer, but are asked to read all of the Homer and Milton before arrival.

Texts: Homer, *The Odyssey*, trans. Robert Fagles (Penguin; also acceptable are translations by R. Lattimore, R. Fitzgerald, or S. Lombardo); Edmund Spenser, either *Edmund Spenser's Poetry*, ed. Hugh Maclean and Anne Lake Prescott, 3rd ed. (Norton Critical Edition; note: includes Books 1 and 3 but not all assigned reading); or *The Faerie Queene*, ed. A.C. Hamilton, 2nd ed. (Longman; 1st ed. also acceptable); John Milton, *Paradise Lost*, ed. Scott Elledge, 2nd ed. (Norton Critical Ed.).

7249 Shakespeare and the Liberty of Speech

Ms. James/M-F 10-11:00

What are the scope and limits of expression on the English Renaissance stage and printed page? To what extent does censorship influence Shakespeare's theory and practice of writing drama and poetry? This course examines the ways in which legal limitations to free speech encourage dramatists and poets such as Shakespeare to find alternate modes of expression and, more generally, to bring the concept of the political liberty of speech onto the stage. We will pay particular attention to the dramatic characters who actively seek greater liberties of speech than their social positions typically allow: servants and young women. We will read a range of comedies, tragedies, and histories in historical, political, and theoretical contexts.

Texts: William Shakespeare, *As You Like It*, *Much Ado about Nothing*, *Twelfth Night*, *Richard II*, *Henry IV*, Part 1, *Henry V*, *Romeo and Juliet*, *Hamlet*, *Othello*, and *King Lear*. *The Norton Shakespeare*, ed. Stephen Greenblatt et al. (complete works) or single volumes of the Arden, Bedford/St Martin's, or Cambridge editions are acceptable.



Heather James teaching her class in Vermont.

7257 Shakespeare and the Mediterranean

Ms. Wofford/M-F 11:15-12:15

This course will examine Shakespeare's Mediterranean plays in relation to the cultural geography of the period. We will look briefly at Renaissance fictional accounts of the Mediterranean (the tales of Alatiel, Day 2, #7; and Bernabo and Ginevra, Day 2, #9 from Boccaccio's *Decameron*); at the relation of romance, tragicomedy, and novella in the sources for *Twelfth Night*; at pirate narratives and accounts of captivity; at the early Orientalism of the Turkish Tale including the "Captive's Tale" from Cervantes' *Don Quixote*; and at representations of religious and cultural divides between the Christian and the Muslim worlds in Early Modern maps and prints. We will read in the following order: *Comedy of Errors* (along with Plautus' *Menaechmi*); *Merchant of Venice*, *Twelfth Night*, *Much Ado about Nothing*, *Othello*, *The Winter's Tale*, Philip Massinger's *The Renegado* (1624). Students will be asked to read on their own either Christopher Marlowe's *The Jew of Malta* or Thomas Heywood's *The Fair Maid of the West*, Parts 1 and 2.

Texts: William Shakespeare: *Comedy of Errors* (Signet Classics; includes the Plautus); *Merchant of Venice: Texts and Contexts*, *Bedford Shakespeare Series*, ed. M. Lindsay Kaplan (Bedford/St. Martin's); *Twelfth Night: Texts and Contexts*, ed. Bruce Smith (Bedford/St. Martin's); *Much Ado about Nothing* (New Cambridge Shakespeare); *Othello*, ed. Norman Sanders (New Cambridge Shakespeare; updated ed., 2003); *The Winter's Tale*, ed. Stephen Orgel (Oxford World Classics). *Three Turk Plays from Early Modern England*, ed. Daniel Vitkus (Columbia; includes Massinger's *The Renegado*); *Piracy, Slavery, and Redemption: Barbary Captivity Narratives from Early Modern England*, ed. Daniel Vitkus (Columbia). *Recommended:* Russ McDonald, *The Bedford Companion to Shakespeare*, 2nd ed., 2001 (Bedford/St. Martin's); Giovanni Boccaccio, *The Decameron* (either Signet or Penguin).

7295 Milton and Biblical Literature

Mr. Shoulson/M-F 10-11:00

It is difficult to think of an English writer more profoundly influenced by and engaged with the scriptural tradition than John Milton. From his earliest lyrics, including "On the Morning of Christ's Nativity," to his monumental final poems, *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*, and throughout his extensive forays into prose polemics, Milton's career can be read as an ongoing effort to reinvent a biblical poetics in an English idiom. This course will read extensive selections from Milton's poetry (not only the major late poems in full, but also several earlier lyrics) and prose in tandem with portions of the Hebrew Bible and the New Testament. We shall consider these biblical texts (to include portions of Genesis, Numbers, Judges, Isaiah, Job, Psalms, the Gospels, Galatians, Revelation, among others) in their own right, i.e., as literary texts independent of Milton's readings of them, as well as in light of their presence within Milton's writings. Some secondary readings will accompany these texts, but we will have our hands full enough with Milton and the Bible. Students wishing to get a head start would do well to read at least some of the longer poems in advance.

Texts: King James (Authorized) Version of the Bible. To keep us from fixating too much on this particular version, I expect students to make use of *at least one other translation* of the Bible, to be chosen at their discretion (please contact me via e-mail, jshoulson@miami.edu, for suggestions). John Milton, *The Riverside Milton*, ed. Roy Flannagan (Houghton Mifflin). Other editions of Milton's poetry and prose may be used in a pinch but, since each editor selects different excerpts from the prose, it is highly recommended that students purchase or borrow the Riverside edition.

Group III (English Literature since the Seventeenth Century)

7310 Romantic Poetry: Discourses of the Sublime in Poetry by Men and Women

Ms. Armstrong/M-F 11:15-12:15

We will study a series of dialogues in poetry about the nature of the Sublime, a category we no longer use but that was intensely important to poets writing from the 1790s to about 1830. There was a debate within and between groups of male and female poets, from Blake and Wordsworth to Charlotte Smith and Felicia Hemans. Some of the most exciting Romantic poetry is concerned with this theme. Among the poets we will read are Blake, Wordsworth, Coleridge, Shelley, Keats, Byron, Anna Barbauld, Charlotte Smith, Joanna Baillie, Amelia Opie, Mary Tighe, Letitia Landon, and Felicia Hemans. We will look at some of the contemporary debates on the Sublime, particularly at Burke and Kant, but also discussions by less well-known figures provided in a photocopied anthology that will be distributed when you arrive. We will begin the course by reading Burke and Blake's *Songs of Innocence and of Experience* and *The Marriage of Heaven and Hell*, moving on to consider Wordsworth, particularly "Tintern Abbey," and Charlotte Smith's "Beachy Head." Browse in the two anthologies recommended to prepare for the course and be sure to read Burke before the first class. Please try to read as many of the texts as you can in advance.

Texts: Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful* (1757), ed. Adam Phillips (Oxford); William Blake, *Songs of Innocence and of Experience* (with Blake's illustrations; Oxford); *Romantic Poetry and Prose*, ed. Harold Bloom and Lionel Trilling (Oxford; *The Norton Anthology: The Romantic Period*, could be substituted for this); *British Women Poets of the Romantic Era: An Anthology*, ed. Paula R. Feldman (Johns Hopkins; this volume has a long delivery date, so it is essential to order early).

7330 The Pastoral Tradition/Mr. Elder/M, W 2–4:45

The image of a green world, in which human beings live in harmony with nature and devote themselves to love and song, has long been both cherished and satirized. We will ground our investigation of this ideal in the 23rd Psalm of David and the First and Fourth *Elegies* of Virgil, then turn to poems by Sidney, Spenser, Marlowe, and Raleigh. After reading Shakespeare's *As You Like It* and Gray's "Elegy Written in a Country Churchyard," we will devote several meetings to the works of Wordsworth. We will then investigate the pertinence of Wordsworth's themes of childhood, loss, and the healing power of nature to Eliot's *Silas Marner*, Hardy's *Far from the Madding Crowd*, Grahame's *The Wind in the Willows*, Woolf's *To the Lighthouse*, the poetry of Seamus Heaney, and Terry Tempest Williams's *Refuge*. Exploratory journals will frame our discussions and our formal writings alike, while we will also look for opportunities to take our conversations out under the Vermont sky.

Texts: Virgil, *The Eclogues* (Penguin); William Shakespeare, *As You Like It* (Penguin, or any other edition); William Wordsworth, *Selected Poems and Prefaces*, ed. Jack Stillinger (Riverside); Gilbert White, *The Natural History of Selborne* (Echo/Paperbackshop.CO.UK); George Eliot, *Silas Marner* (Signet); Thomas Hardy, *Far from the Madding Crowd* (Penguin); Kenneth Grahame, *The Wind in the Willows* (Oxford); Virginia Woolf, *To the Lighthouse* (Harcourt); Seamus Heaney, *Opened Ground, Selected Poems 1966-1996* (Farrar, Straus and Giroux); Terry Tempest Williams, *Refuge* (Vintage). Photocopies of other materials will be available at Bread Loaf.

7375 Nineteenth-Century Fiction and the Meaning of Space

Ms. Armstrong/M–F 8:45–9:45

Space, and how the novelist creates it in fiction, is one of the forgotten narrative elements in the criticism and theory of the nineteenth-century novel. In a series of works ranging from Mary Shelley's *Frankenstein* at the beginning of the century to a Kipling short story at the end, this course will explore the different ways in which space and its boundaries are represented in nineteenth-century fiction. Social space, "inner" psychological space, domestic space, rural, urban, and colonial space all shape the form of fiction and disclose concerns about society and the gendered individual subject's relation to it. Concurrently with exploring the fiction we shall look at the way space has been conceptualized, in foundational philosophers such as Kant, and in recent thought—for instance, by philosophical geographers (David Harvey), planners (Corbusier), and theorists (Bachelard, Lefebvre). Please try to read as many of the texts as you can in advance.

Texts: Mary Shelley, *Frankenstein*; Jane Austen, *Mansfield Park*; Emily Brontë, *Wuthering Heights*; Charlotte Brontë, *Villette*; Charles Dickens, *Domby and Son*; George Eliot, *The Mill on the Floss*; Joseph Conrad, *Heart of Darkness*. All of these novels are available in Penguin paperbacks.

7430 Virginia Woolf and the Art of Bloomsbury

Ms. Green-Lewis/T, Th 2–4:45

In 1904, Virginia Woolf and her three siblings took up residence in the then unfashionable area of Bloomsbury, London. No one defining set of ideas or politics or aesthetic beliefs can sum up the intellectual and creative life that began there, although G.E. Moore comes close with his assertion that "personal affection and aesthetic enjoyments include all the greatest . . . goods that we can imagine." This course will explore Woolf's four experimental novels in light of the variety of form, style, and subject matter produced by assorted members of the Bloomsbury circle, and will make "personal affections and aesthetic enjoyments" the focus (and perhaps consequence!) of our study. There

will be astonishing amounts of secondary reading assigned, and students will also be asked to spend a lot of time looking at paintings by Duncan Grant, Vanessa Bell, and Roger Fry. To safeguard pleasure and sanity, therefore, please read the four assigned novels before the session begins.

Texts: All novels are published by HBJ/Harvest (and all are in paper); please note edition dates: Virginia Woolf, *Jacob's Room* (1950); *Mrs. Dalloway* (1990); *To the Lighthouse* (1989); *The Waves* (1950); *A Roger Fry Reader*, ed. Christopher Reed (Chicago); Richard Shone, *The Art of Bloomsbury* (Princeton); *The Bloomsbury Group*, ed. S.P. Rosenbaum, rev. ed. (Toronto); Clive Bell, *Art*, and Roger Fry, *Vision and Design* (both out of print; available on reserve, but please purchase used copies if you can).

7437 Trauma and the Literature of Survival

Ms. Sokoloff/M–F 11:15–12:15

What is the relationship between survival of a trauma and return or re-presentation? This course will examine this question by tracing the archetypal figure of survival, the returned soldier, from the time of the First World War (when the term "shell shock" was coined) to more recent times when, despite the anachronism, the broken-down WWI soldier and his close descendant, the Vietnam veteran, continue to animate the literary imagination. In his own historical context, the spectacle of the shell-shocked soldier unraveled traditional notions of war, manliness, and mental illness. As a literary figure, he becomes a site for contesting fundamental assumptions about home, memory, ordinary experience, and literary representation itself. Our discussions will address thematic, theoretical, and aesthetic dimensions of works written around the time of the First World War as well as several contemporary novels featuring returned soldiers. Paul Fussell's *The Great War and Modern Memory* is an excellent starting point for any study of the First World War, so if you have not already read it, please do so before the session begins. For a thoughtful overview of resemblances between the Vietnam veteran and his literary precursors, you may also want to look at Jonathan Shay's two books, *Achilles in Vietnam* and *Odysseus in America*.

Texts: Sigmund Freud, *Beyond the Pleasure Principle* (Norton); Rebecca West, *The Return of the Soldier* (Random House); Virginia Woolf, *Mrs. Dalloway* (Harcourt); Erich Maria Remarque, *The Road Back* (Ballantine); Pat Barker, *Regeneration* (Penguin); Toni Morrison, *Sula* (Knopf); Tim O'Brien, *The Things They Carried* (Broadway). I will also compile a supplementary reader with relevant poetry, theoretical essays, and medical writings on the etiology and treatment of shell shock.

7438 Modern Irish Drama/Mr. Cadden/M–F 11:15–12:15

Born of movements that aimed to establish political and cultural independence from Great Britain, modern Irish drama offers us a case study in the inextricability of political and aesthetic questions about representation. This course will focus on plays that started riots (by Yeats, Synge, and O'Casey), on riots that led to plays (by Friel and McGuinness), and on the burden this revolutionary legacy placed on Irish dramatists.

Texts: R.F. Foster, *Modern Ireland 1600–1972* (Penguin); Dion Boucicault, *The Shaughraun* in *Selected Plays* (Catholic University); most of the plays and secondary material in *Modern Irish Drama*, ed. John Harrington (Norton); Sean O'Casey, *The Plough and the Stars* in *Three Plays* (St. Martin's); Samuel Beckett, *Waiting for Godot*, as well as *Not I* in *Collected Shorter Plays* (both Grove); Brian Friel, *Dancing at Lughnasa* (Faber & Faber); Tom Murphy, *Bailegangaire* in *Plays: 2* (Methuen); Frank McGuinness, *Observe the Sons of Ulster Marching Towards the Somme* and *Carthaginians* in *Plays: 1* (Faber & Faber); Marina Carr, *Portia Coughlan* in *Plays: 1* (Faber & Faber) and *Woman and Scarecrow* (Gallery).

7461 Seamus Heaney in Context/Mr. Luftig/M, W 2–4:45

Seamus Heaney is, by various measures, one of the most accomplished poets writing in English. He is also one of the most persuasive advocates for poetry's "public force," for the importance of poetic form, and for poetry's maintaining certain essential "private rights." The course's main procedure will be to place poems in significant contexts: we will

study Heaney in relation to some of his predecessors, contemporaries, and successors and in relation to historical events and circumstances to which his poems and essays allude. For the final project each student will select a poem, select other materials that illuminate it for the purpose of a specific use (related to teaching, writing, or some other endeavor), present the combination to the class, and then write a final essay making a persuasive case for deploying the poem in a particular way. No previous study of Heaney's work or Irish poetry is required, but to prepare for the first class session students should read "The Lake Isle of Innisfree," "The Wild Swans at Coole," "The Fisherman," "Easter, 1916," and "The Municipal Gallery Re-visited" and Heaney's essay in the Yeats collection, and the Kavanagh selections in the Bradley anthology.

Texts: Yeats's Poetry, Drama, and Prose, ed. James Pethica (Norton Critical ed.); Contemporary Irish Poetry, ed. Anthony Bradley (California); Seamus Heaney, Opened Ground, Selected Poems 1966–1996; Preoccupations, Selected Prose 1968–1978; Electric Light: Poems; The Burial at Thebes: A Version of Sophocles' "Antigone"; District and Circle (all of the Heaney texts are Farrar, Straus and Giroux).

Group IV (American Literature)

7610 Urban American Literature/Mr. Nash/M–F 11:15–12:15
How has urban space been represented in American literature, and what impact has urbanization had on American literary culture? Those two questions form the foundation of this course. In attempting to answer them, we will examine novels, poetry, and drama that feature and explore the urban environment; for the purposes of balancing focus with applicability, we will use Chicago as a representative city in our primary works and add in theoretical readings that allow for broader consideration of the issues.

Texts: Theodore Dreiser, *Sister Carrie* (Norton); Upton Sinclair, *The Jungle* (The Uncensored Original edition, Sharp); Richard Wright, *Native Son* (HarperPerennial); Nelson Algren, *Never Come Morning* (Seven Stories); Gwendolyn Brooks, *A Street in Bronzeville*, in *Blacks* (Third World); James T. Farrell, *Studs Lonigan* (Penguin); Lorraine Hansberry, *A Raisin in the Sun* (Vintage); and Brooks, *In the Mecca* (in *Blacks*, Third World). Students should also purchase and read Robert G. Spiney's *City of Big Shoulders: A History of Chicago* (Northern Illinois) before arriving. A packet of critical readings will be available in Vermont.

7635 The Poetry of Robert Frost/Mr. Elder/T, Th 2–4:45
Robert Frost's lyrical power, psychological intricacy, and naturalist's eye made him one of the twentieth century's greatest poets. Beyond pursuing close readings of many poems by Frost, we will explore connections between the landscape around Bread Loaf and his creative vision.

Texts: Robert Frost, *The Poetry of Robert Frost*, ed. Edward Connery Lathem (Henry Holt/Owl); Jay Parini, *Robert Frost, a Life* (Owl).

7638 Twentieth-Century African American Narrative

Mr. Nash/M–F 8:45–9:45
This course provides an aesthetic/cultural-historical examination of representative twentieth-century African American narratives. We will discuss developments in African American literary culture such as the Harlem Renaissance, social realism, universalism, and the Black Arts Movement. We may also supplement our reading of fiction with considerations of visual art, music, and film.

Texts: James Weldon Johnson, *The Autobiography of an Ex-Coloured Man* (Vintage); Nella Larsen, *Quicksand* (Rutgers); Zora Neale Hurston, *Their Eyes Were Watching God* (HarperPerennial); Richard Wright, *Native Son* (HarperPerennial); Ann Petry, *The Street* (Mariner); Ralph Ellison, *Invisible Man* (Vintage); James Baldwin, *Go Tell It on the Mountain* (Dell); Toni Morrison, *Song of Solomon* (Penguin). Students should also purchase Winston Napier's *African American Literary Theory* (NYU), as numerous critical essays from the collection will be assigned.

7650 The Contemporary American Short Story

Mr. Huddle/M–F 8:45–9:45

Among the considerations of this discussion-oriented class will be strengths and weaknesses of stories, collections, and authors from 1985 to the present. Along with speculating about what contemporary fiction can tell us about contemporary culture, we will address specific curriculum issues as they apply to the contemporary short story and the general topic of literary evaluation. Students will be asked to give brief class presentations.

Texts: Edward P. Jones, *Lost in the City* (Amistad); Denis Johnson, *Jesus' Son* (HarperPerennial); Edwidge Danticat, *The Dew Breaker* (Vintage); Annie Proulx, *Close Range: Wyoming Stories* (Scribner); Jhumpa Lahiri, *Interpreter of Maladies* (Mariner); Julie Orringer, *How to Breathe Underwater* (Vintage); T.C. Boyle, *Stories* (Penguin); and paperback editions of the following books if they are available (otherwise we will read the hardcover editions): Thomas McGuane, *Gallatin Canyon*; Ben Fountain, *Brief Encounters with Che Guevara*; Edward P. Jones, *All Aunt Hagar's Children*.

7657 Contemporary American Drama

Mr. Cadden/M–F 8:45–9:45

This course will survey a wide variety of playwrights who are now writing for the American stage and who, through their writing, are addressing questions about how race, gender, sexuality, ethnicity, religion, capitalism, and imperialism shape the American self and its encounters with other American selves and selves beyond these shores.

Texts: Tony Kushner, *Angels in America* and *Homebody/Kabul* (both Theater Communications Group); Christopher Durang, *The Marriage of Bette and Boo* (Grove), *Betty's Summer Vacation* (Grove); Suzan-Lori Parks, *Venus and Topdog/Underdog* (both TCG); John Leguizamo, *Freaks* and *Mambo Mouth* in *The Works of John Leguizamo* (Harper); Lynn Nottage, *Intimate Apparel/Fabulation* (TCG); Chay Yew, *Red* and *A Beautiful Country* in *The Hyphenated American: Four Plays* (Grove); Neil LaBute, *The Shape of Things* (Faber & Faber) and *The Distance from Here* (Overlook); Sarah Ruhl, *The Clean House* and *Eurydice* in *The Clean House and Other Plays* (TCG).

7660 Autobiography in America

/Mr. Stepto/M–F 10–11:00
This discussion-oriented course offers two approaches to the study of American autobiography: the study of classic American autobiographical forms and the study of prevailing autobiographical strategies. The classic forms to be discussed include the Indian captivity narrative (Rowlandson and Marrant), the nation-building narrative (Franklin), slave narratives (Douglass and Jacobs), immigrant narratives (Antin and Kingston), and the cause narrative (Balakian). The strategies to be studied include photographic strategies (Uchida), writing another (Karr and Als), the self in translation (Silko), autobiography and work



(Ehrenreich), and, if time permits, autobiography and place (Blunt). Students will be expected to complete two writing assignments, the second of which can be a personal essay employing one of the strategies discussed in the course. Students will also contribute regularly to the class journal kept in the library and participate in one or more presentation groups.

Texts: Photocopied materials will be available for Mary Rowlandson and John Marrant (if you wish to read in advance, both narratives are in R. VanDerBeets, ed., *Held Captive by Indians* (1973) and other volumes). All of the following titles are in paperback: *The Autobiography of Benjamin Franklin* (Dover Thrift); *The Classic Slave Narratives*, ed. Henry Louis Gates, Jr. (Signet); Mary Antin, *The Promised Land* (Princeton); Maxine Hong Kingston, *The Woman Warrior* (Vintage); Peter Balakian, *Black Dog of Fate* (Broadway); Yoshiko Uchida, *Desert Exile* (Washington); Mary Karr, *The Liar's Club* (Penguin); Hilton Als, *The Women* (Noonday); Leslie Marmon Silko, *Storyteller* (Arcade); Barbara Ehrenreich, *Nickel and Dimed* (Holt); Judy Blunt, *Breaking Clean* (Vintage). Reading ahead before the summer is strongly advised.

7670 American Indian Literature/Ms. Maddox/M-F 10-11:00

This course is designed as a general introduction to the work of modern and contemporary American Indian writers from various parts of North America. In addition to reading the texts closely, we will pay attention to a number of factors that are especially important to this body of literature, including the specific historical contexts that inform the written texts; the local—geographical and tribal—contexts that continue to define much contemporary writing; and the relationship between tribal traditions and contemporary political, social, and aesthetic concerns. The readings for the course will also include an introduction to some of the principal debates among contemporary critics of American Indian writing.

Texts: James Welch, *Fools Crow* (Penguin); Louise Erdrich, *Tracks* (HarperPerennial); N. Scott Momaday, *The Man Made of Words* (St. Martin's Griffin); Leslie Marmon Silko, *Ceremony* (Penguin); Simon Ortiz, *Out There Somewhere* (Arizona); Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven* (Grove); Tomson Highway, *The Rez Sisters* (Fifth House); Joy Harjo, *A Map to the Next World* (Norton); Thomas King, *Green Grass, Running Water* (Bantam).

Group V (World Literature)

7715 Vergil and Dante/Mr. Fyler/M-F 10-11:00

This course will focus on two major texts in the European literary tradition, Vergil's *Aeneid* and Dante's *Commedia*. The two are linked because "Virgil" is Dante's guide on his journey into Hell and up the mountain of Purgatory; he is the guide because *Aeneid* 6 describes an earlier trip to the underworld, but even more because Dante has the whole *Aeneid* very much in mind throughout his own great poem. We will also look at a number of allusions to these texts in English and American literature.

Texts: Vergil, *Aeneid*, trans. Robert Fitzgerald (Vintage/Random House); Dante, *Inferno* and *Purgatorio*, ed. Robert Hollander and Jean Hollander (Anchor), *Paradiso*, trans. Allen Mandelbaum (Bantam).

7755 The Languages of Criticism and Theory: A Brief Introduction/Mr. Freedman/T, Th 2-4:45

Many students, teachers, readers, and writers feel quite at home speaking the language of contemporary theory; many find its idioms confusing, alienating, or just plain weird. In this course, we'll hope to become better acquainted with this dialect by placing it in the context of the critical tradition that preceded its rise to prominence in the American academy in the 1970s and 1980s. Our goal will not be to suggest that Aristotle, Plato, Freud, or Marx got it right and Barthes, Foucault, or Derrida got it wrong—or vice versa. It will be rather to stress the commonalities of concern that recur throughout the critical tradition from Aristotle's *Poetics* to the present day: a concern, for

example, with the power of representation and its relation to the social; with the ambiguous force of figuration, and the capacities of language to lie; with the nature of social power and its relation to interiority. We'll also try to think about how "theory" came to be such a powerful master-discourse, and whether its hegemony has now reached an end. Sophocles, Shakespeare, Wordsworth, and other poets, playwrights, and novelists will be our goads, guides, and touchstones over the course of the summer. Requirements for the course will be two papers, one short and one longer, and a few quizzes if necessary, happily waived if not.

Texts: *The Norton Anthology of Theory and Criticism*, ed. Vincent Leitch (Norton); *The Greek Plays*, trans. Ellen McLaughlin (Theater Communications Group); William Shakespeare, *A Midsummer Night's Dream* (Signet).

7775 Caribbean Literature/Ms. Powell/M, W 2-4:45

This course investigates many of the thematic concerns that dominate contemporary Caribbean literature, matters such as immigration and displacement; history and the preservation of culture and ancestry; language and oral storytelling; class, race, gender, and other shifting identities; as well as the authors' stylistic contributions to the craft of writing.

Texts: Mary Prince, *The History of Mary Prince, a West Indian Slave* (Penguin); V.S. Naipaul, *A House for Mr. Biswas* (Vintage); Jamaica Kincaid, *A Small Place* (Farrar, Straus and Giroux); Paule Marshall, *The Chosen Place, The Timeless People* (Vintage); Michelle Cliff, *No Telephone to Heaven* (Plume); Edwidge Danticat, *The Dew Breaker* (Vintage); Junot Díaz, *Drown* (Penguin/Riverhead); Jamaica Kincaid, *My Brother* (Farrar, Straus and Giroux). A packet of essays will be made available at Bread Loaf.

7785 Through a Glass Darkly: Modernity, Photography, and the Art of Seeing/Ms. Blair/M-F 8:45-9:45

This course will focus on the power of the camera, understood as a central instrument, fact, and symbol of modernity. For literary as well as visual artists confronting a radically changing social landscape, photography remains both a troubling model and a powerful resource. Making possible ever more life-like reproductions, replacing reality with the reality effect, radically altering our experience of history (and of experience itself), photography records the very changes that define the modern—and in so doing helps inaugurate them. Our goal will be to explore both the affirmative and the destructive possibilities of photography, reading widely across cultural contexts. We'll begin with critical guides to the venture offered by Roland Barthes, Susan Sontag, and Walter Benjamin, accompanied by exploration of bodies of photographs (European, American, Latin American) that interest them. We'll continue with a series of literary texts and photographs read in dialogue: Walt Whitman's *Song of Myself* and the daguerreotype images of Mathew Brady and J.T. Zealey; Franz Kafka's stories and the portrait catalogues of August Sander and Lewis Hine; the modernist documentary *Let Us Now Praise Famous Men* and the American portraiture of Esther Bubley, Lisette Model, Diane Arbus, and other viewers from underground, the margins, and below. The last part of the course will be devoted to texts that rethink relations between visuality and social visibility, including Ralph Ellison's *Invisible Man*, and the work of contemporary photographers like Dawoud Bey, Pedro Meyer, Sebastiao Salgado, Sune Woods, and Nikki S. Lee. Throughout the course, our emphasis will be on generating strategies for the critical reading of visual texts; no previous experience with photographs or visual studies is necessary. Requirements will include active class participation, several short response papers, and a final long essay.

Texts: Roland Barthes, *Camera Lucida* (Noonday/Hill and Wang); Susan Sontag, *On Photography* (Picador); Walt Whitman, *Leaves of Grass* (Bantam, or any volume based on the 1895 edition); James Agee and Walker Evans, *Let Us Now Praise Famous Men* (Mariner); Ralph Ellison, *Invisible Man* (Vintage). Other materials—including images, short fiction, and secondary readings—will be available as photocopies at Bread Loaf and on our BreadNet-based course Web site.

7790 Varieties of Modern Indian Prose/Ms. Sabin/T, Th 2-4:45
Novels, memoirs, and nonfiction reportage by Indian authors have become best sellers and prize-winning favorites of readers outside as well as within the Indian subcontinent. In this course, we will read some of these contemporary writers, while also looking back to earlier examples of what now begins to make up a tradition of modern Indian literature in English. We will also read selected short texts translated from Indian vernaculars both because they are good and because they introduce further perspectives on the diversity of modern Indian literature and on controversial questions about modernity itself. What is "authentically" Indian? To what extent does Rushdie's phrase "handcuffed to history" characterize the vision of these writers? What do they embrace as valuably new? What features of tradition retain value? To whom? Why? What roles do women play in this literature—as authors and as figures within it? The course will include consideration of religious, historical, and political contexts, but the focus will be on the literary texts themselves, plus a few films. Some short selections will be distributed in photocopy during the session. Reading of the novels in advance is **strongly advised**—crucial in the case of *Midnight's Children*.

Texts: The Vintage Book of Modern Indian Literature, ed. Amit Chaudhuri (Vintage); R.K. Narayan, *The Guide* (Penguin); Anita Desai, *Clear Light of Day* (Mariner/Houghton Mifflin); Amitav Ghosh, *Shadow Lines* (South Asia Books); Salman Rushdie, *Midnight's Children* (Penguin); *Truth Tales: Contemporary Stories by Women Writers of India*, ed. Laura Kalpakian (Feminist); Rohinton Mistry, *Swimming Lessons and Other Stories* (Vintage); Kiran Desai, *Inheritance of Loss* (Grove).

Group VI (Theater Arts)

7800 Directing Workshop

/Mr. MacVey/M, W 2-4:45
A study of the problems a director faces in selecting material, analyzing a script, and staging a theatrical production. Some consideration will be given to the theater's place in society and the forms it can take. Each student will direct two dramatic pieces for presentation before the class. This class is also a good introduction to the wide spectrum of activities theater includes: script analysis, acting, design, staging, etc. There will be no final exam, but the last class will run until 11 p.m. on the final Tuesday of the session.

Texts: Peter Brook, The Empty Space (Touchstone). Additional articles will be on reserve.

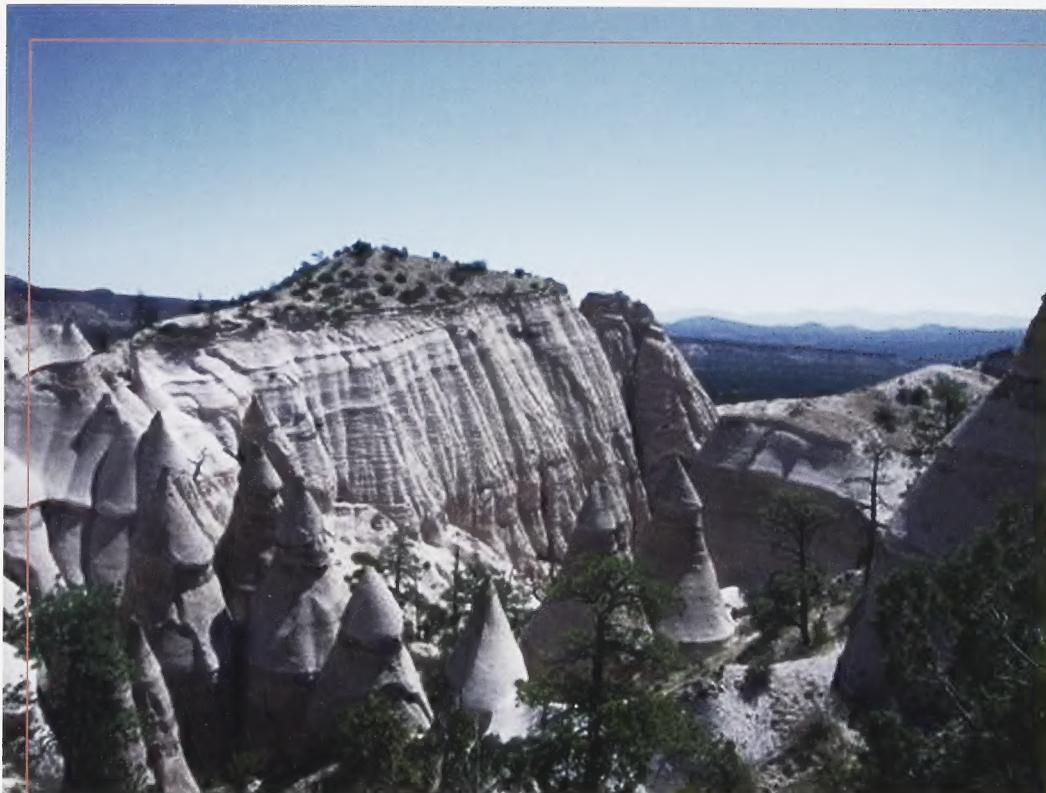
7807 Drama in the Classroom

/Ms. MacVey/T, Th 2-5:00
This course is intended for teachers who want to incorporate drama into their classrooms. We will practice and study various approaches including theater games and improvisation, but the main focus will be on process drama, an approach that stresses collaborative creation of material rather than formal productions of scripts. No previous theater training is necessary.

Texts: Cecily O'Neill, Drama Worlds: A Framework for Process Drama (Heinemann); Keith Johnstone, *Impro* (Routledge). Additional readings will be on reserve in the Davison Library.



The Bread Loaf Inn.

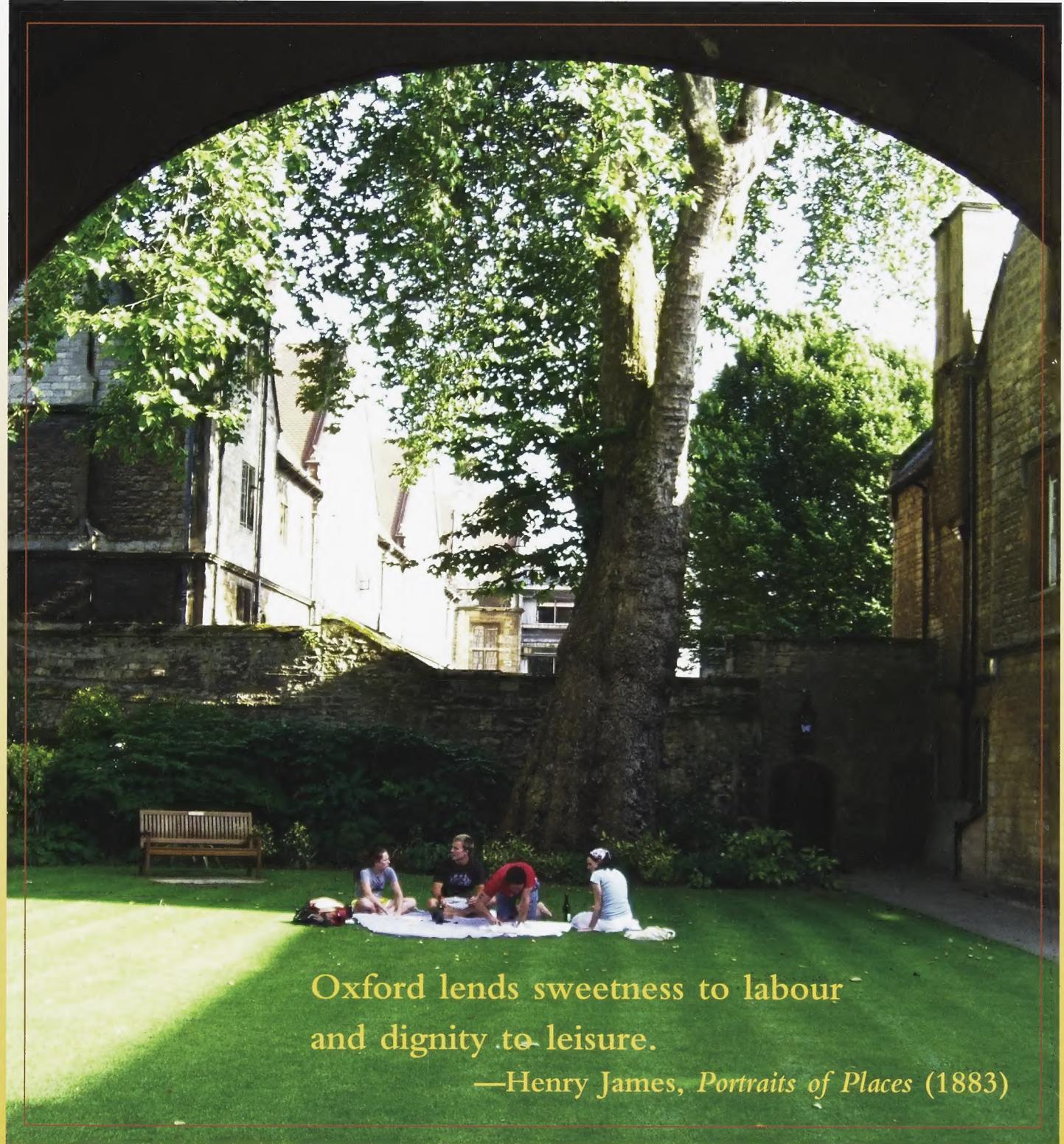


I do really
and firmly believe,
though,
that it's Europe
that has made me
so ill . . . Anyhow
in New Mexico
the sun
and air are alive,
let man be
what he may.

—D.H. Lawrence



MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753



Oxford lends sweetness to labour
and dignity to leisure.

—Henry James, *Portraits of Places* (1883)